The American Neptune

Maritime History & Arts



Volume Sixty, Number Four

Fall 2000

NORTHEAST AUCTIONS

by

Ronald Bourgeault, New England's leading auctioneer of marine antiques



CHINA TRADE PAINTING OF SHIP *ANNIE B. SMITH, 1503 TONS, PORT OF HONG KONG, CAPT. J.F. BARTLETT*

Being offered in our upcoming March 2-3rd, 2002 Auction

Northeast Auctions is looking for quality consignments to include in our next Maritime Auction,
August 17-18, 2002
Property relating to the 18th and 19th century New England shipping trade including Marine and China Trade paintings, miniatures, porcelain and silver made for the American market are of particular interest.
Inquiries are welcome.

NORTHEAST AUCTIONS
RONALD BOURGEAULT, *Auctioneer*
93 Pleasant St., Portsmouth, NH 03801 Tel: 603-433-8400 www.northeastauctions.com



The American Neptune

A Quarterly Journal of Maritime History and Arts

Table of Contents

Editor-in-Chief's Note 351
A Portrait of the Artist as a Young Man: Frederick Myrick (1808–1862)
Stuart M. Frank 353
An Island off Shore: Frederick Myrick and the Nantucket Milieu
Michael A. Jehle 363
"Curiously Carved": Early Collections of *Susan*'s Teeth, 1830–1921
Daniel Finamore 369
Myrick's Scrimshaw: Benchmarks and Anomalies
Donald E. Ridley 381
The Scrimshaw of Frederick Myrick: The Rig and Rigging of the Whaling Vessels *Susan, Ann, Frances,* and *Barclay,* ca. 1829
Janet West 391

Departments

Museum Focus
Archives and Collections Society, Picton, Ontario 413
Great Lakes Maritime Institute 414
John Lyman Book Awards 416
Modeler's Notes
David Antscherl 417

Book Reviews

María del Carmen Mena García, *Sevilla y las Xotas de Indias. La Gran Armada de Castilla del Oro (1513–1514)*
Carla Rahn Phillips 421
Warren Boeschenstein, *Historic American Towns along the Atlantic Coast*
John R. Stilgoe 422

Paolo E. Coletta, *American Naval History: A Guide*
Paul J. O'Pecko 424
Frederick C. Leiner, *Millions for Defense: The Subscription Warships of 1798*
Richard Buel Jr. 425
Granville Allen Mawer, *Ahab's Trade: The Saga of South Seas Whaling*
Michael P. Dyer 427
Michael Rosove, *Let Heroes Speak: Antarctic Explorers, 1772–1922*
R. K. Headland 428
Alexandre Meinesz, *Killer Algae: The True Tale of a Biological Invasion*
Deanna H. McCay 429
Richard "Jud" Henderson, *Chesapeake Sails: A History of Yachting on the Bay*
Henry H. Anderson Jr. 430
R. Thomas Campbell, *Sea Hawk of the Confederacy: Lt. Charles Read and the Confederate Navy*
Robert J. Schneller Jr. 431
David A. Mindell, *War, Technology, and Experience Aboard the USS* Monitor
Craig L. Symonds 432
Thomas C. Hone, Norman Friedman, and Mark D. Mandeles,
American and British Aircraft Carrier Development, 1919–1941
Malcolm Muir Jr. 433
Marc Milner, *Canada's Navy: The First Century*
William Glover 435
W. J. R. Gardner, *Decoding History: The Battle of the Atlantic and Ultra*
William M. Leary 436
William Collier, *The Golden Age of Sailing: Classic Yacht Photographs by Beken of Cowes*
Henry H. Anderson Jr. 437
Donald E. Ridley, comp., and Stuart M. Frank, ed.,
Frederick Myrick of Nantucket: Scrimshaw Catalogue Raisonné
Eva Ritter-Walker 438
Stuart M. Frank, comp. and ed., *Fakeshaw: A Checklist of Plastic "Scrimshaw"*
Eva Ritter-Walker 438

Shorter Notices

by Briton C. Busch

Robert Gardiner, *Warships of the Napoleonic Era* 439
Rhys Richards, *Honolulu, Center of Trans-Pacific Trade: Shipping Arrivals and Departures, 1820 to 1840*. 439
Jak P. Mallmann Showell, *Enigma U-Boats: Breaking the Code, the True Story* 439
Robert J. Cressman, *The Official Chronology of the U.S. Navy in World War II* 440

The Index to Volume Sixty of the *American Neptune* 441

Volume 60, Number 4, Fall 2000 *THE AMERICAN NEPTUNE* ISSN 0003-0155

Director of Publications
William T. La Moy
Peabody Essex Museum

Editor in Chief
Barry M. Gough
Wilfrid Laurier University

Arts Editor
Daniel Finamore
Peabody Essex Museum

Book Review Editor
Briton C. Busch
Colgate University

Managing Editor
Geraldine Ayers
Peabody Essex Museum

Ship Modeling
Paul C. Dustin
Peabody Essex Museum

Fulfillment Activities
Donald A. Hunter
Peabody Essex Museum

Advertising and Copyediting
Eva Ritter-Walker
Peabody Essex Museum

Subscription Services
Jack Bishop
Peabody Essex Museum

Internet Activity
Ray Hirschkop
Peabody Essex Museum

Assistant Publisher
Dori Phillips
Peabody Essex Museum

EDITORIAL ADVISORY BOARD

James C. Bradford
Texas A & M University
Robert M. Browning Jr.
Dumfries, Virginia
Edward G. Brownlee
Mount Holly, New Jersey
William H. Bunting
Whitefield, Maine
J. Revell Carr
Mystic Seaport Museum
John S. Carter
Independence Seaport Museum
Lionel Casson
New York University
James Seay Dean
University of Wisconsin, Parkside
James P. Delgado
Vancouver Maritime Museum
William M. Fowler Jr.
Massachusetts Historical Society
Stuart M. Frank
New Bedford Whaling Museum
John Hattendorf
Naval War College
John R. Herbert
Spring Hill, Florida
Paul F. Johnston
Smithsonian Institution
Roger Knight
National Maritime Museum
Benjamin Labaree
Amesbury, Massachusetts
Frederick C. Leiner
Baltimore, Maryland
W. J. Lewis Parker
Captain USCG (Ret.)
Carla Rahn Phillips
University of Minnesota
Peter Rindlisbacher
Amherstburg, Ontario
Suzanne Stark
Boston, Massachusetts
William N. Still Jr.
Kailua-Kona, Hawaii

The *AMERICAN NEPTUNE* (ISSN: 0003-0155) is published quarterly by the Peabody Essex Museum, Incorporated, of Salem, Massachusetts, d/b/a the Peabody Essex Museum. Officers of the corporation are: John O. Parker, President; Carter H. Harrison and Robert N. Shapiro, Vice Presidents; C. Richard Carlson, Treasurer; Lea B. Pendleton, Secretary; and Richard Wheatland II, Chairman of the Overseers.

Subscription rates are $39 for U.S. individuals and $45 for U.S. institutions. Non-U.S. subscription rates are $42 for individuals and $48 for institutions. Periodicals postage is paid at Lawrence, Kansas. **POSTMASTER: Send address changes to the *American Neptune,* Peabody Essex Museum, East India Square, Salem, Massachusetts 01970.** Telephone: 1-978-745-9500, ext. 3042. E-mail: will_lamoy@ pem.org or dlphillips2@earthlink.net. Information on the *American Neptune* is available at our website and can be accessed at www.pem.org/neptune.

Support of the journal depends upon receipts from subscriptions; no payment is made for contributions or for editorial work. Subscriptions are accepted for a one-year period and begin with the issue published following receipt of the order. The editors of the *American Neptune* assume editorial responsibility, but they and the Peabody Essex Museum do not necessarily endorse the opinions expressed by authors and book reviewers. "Guidelines for Contributors" to the *American Neptune,* a style sheet for manuscript preparation, will be sent to prospective contributors upon request to the managing editor.

Museum Reproduction Prints Are Now Available Online

The Peabody Essex Museum now offers digital reproduction prints of many of the works in its permanent collections. To browse or make a purchase, start by going to the Peabody Essex Museum's web site at www.pem.org. Press the "Shop" button, and then click on "Digital Reproductions" to enter the virtual gallery and frame shop. Here you may select from a wide array of paintings, drawings, and photographs from the collections of the museum.

The reproductions are high-resolution digital prints of archival quality that are printed and matted on acid-free materials. The selection includes an extraordinary range of art, architecture, and culture from internationally renowned holdings of maritime art and history; American decorative art, folk art, portraits, costumes, and furniture; Native American art; and art from Africa, China, Japan, Korea, India, and Oceania.

You may select your digital reproduction in a variety of sizes and in several preservation-quality matte and frame combinations. You may pay for your purchase on a secure site and have the finished product shipped directly to your door with a guarantee of satisfaction.

On the Cover

A *Susan*'s tooth carved by Frederick Myrick and donated to the collection of curiosities at the East India Marine Society in 1830. This was a gift of Captain James Cheever. M13. Photograph courtesy of the Peabody Essex Museum.

Editor-in-Chief's Note

Our journal has, on numerous occasions, taken the opportunity to combine forces and strengths with other organizations. In this special issue, we have another example of such a partnership, this time with the Kendall Whaling Museum of Sharon, Massachusetts. Our journal has a large and flourishing subscription, one assisted by every subscriber who understands that marine heritage is worth caring for—and always in need of protection. Thus, when we were offered the opportunity to publish this special collection of essays on scrimshaw, the precious whaleman's art, we jumped at it. To Stuart Frank and his associates at the Kendall Whaling Museum, we give our thanks, and we urge all passersby to visit that celebrated repository of whaling history so central to world history and literature. We can be assured that this issue of the *American Neptune* will take its special place as a reference work on scrimshaw.

"Scrimshaw" as a verb means to adorn, and as a noun it means a piece of work of this kind. Those scholars who pursue the study of scrimshaw are well represented by the articles presented in this issue. Special thanks are given to those who have provided the rich illustrations that illuminate the individual texts. As an editor, I have always urged authors to provide a good selection of illustrations. The physical size and format of this journal offer rich possibilities for illustrations, and that is why we went to this size in 1984. Our increase in subscriptions has confirmed the wisdom of that decision, and we continue to thank our printer, Allen Press, and our design consultants for improvements that make our pages a delight to read.

The pathways of the sea seem unending to me, and they lead us all to wider worlds across time and space. This was again brought home recently when I read a precious little book written by an enthusiast of clocks and other timepieces. The book is called *Time under Sail: The Very Human Story of the Marine Chronometer,* published by a small house, Alcyone Books (P. O. Box 50003, 15–1594 Fairfield Road, Victoria, British Columbia, Canada v8s 2G9). The author, A. N. T. Varzeliotis, takes us far beyond the usual ruminations about longitude. He is interested in all timekeeping instruments that tall ships carried under sail on their forays beyond the horizon. As he puts it, they all did "time under sail." These mechanisms were of three types: regulators, journeymen, and alarums, and all of them did service in makeshift observatories in distant lands, helping, as the author says, surveyors depict planet Earth. The author knows how clocks work, and he is good at explaining springs and movements. He has, too, an excellent eye for illustrations—line drawings, photographs, maps, charts, and even postage stamps.

Pride of place in this book is given to the story of one chronometer, Arnold A-176. Made by John Arnold under commission by the Board of Longitude, it was intended for the use of Captain George Vancouver. He was sent to the Pacific Ocean to settle affairs with Spanish representatives at Nootka Sound, Vancouver Island, to engage in discoveries in the distant ocean, and to

find (or disprove) the existence of the Northwest Passage in certain latitudes. Vancouver used that chronometer to determine the longitude of Nootka Sound and many other places besides, including San Diego, California. That same chronometer went out with Matthew Flinders for the survey of New Holland, Australia. William Bligh had it with him when he was governor of New South Wales. In 1981, A-176 appeared in a London auctioneer's catalogue. Before long (and after much anxiety by the future owners and much disappointment for unsuccessful prospective buyers), it came into the possession of the Vancouver Maritime Museum of Vancouver, British Columbia, a city named for the famous mariner. John Harrison was, indeed, not alone, and this lovely little book will be prized by all who are attracted to the theme "time under sail."

It is from many a smaller press that we get some of our best marine treasures, and it is equally pleasing to note the great flourishing of regional publishing. In the case of British Columbia, for instance, Harbour Publishing (P. O. Box 219, Madeira Park, British Columbia VON 2HO) has recently published a cluster of books about the waters discovered by Captain Vancouver, waters that in our own time are hugely important in the marine affairs of the world. One of these is Doreen Armitage's *Burrard Inlet: A History,* an excellent account of a seaport of world-class proportions and one of the remarkable portals of North America (not only in beauty but in value and volume of commodities shipped). Many of their other books feature lighthouses of the Northwest Coast, salvage vessels, and coastal steamers—-altogether an impressive corpus of historical literature.

In this issue, we feature many reviews of prominent works. Professor Briton C. Busch's shorter notices are also to be found here—always of value and remarkable in content under the constraints of brevity. Mrs. Geraldine Ayers's always reliable index, an incredibly important contribution to the world of learning and research, appears at the conclusion of this issue. We also thank Dori Phillips, who makes the editor's job so much easier and works with our worthy contributors to insure that the end product is first-class.

We hope you will tell your friends and associates about the *American Neptune.* We try not to brag about our accomplishments. By the same token, we need to remember our successes, which are many—now and in the future.

A Portrait of the Artist as a Young Man:

Frederick Myrick (1808–1862)

by Stuart M. Frank

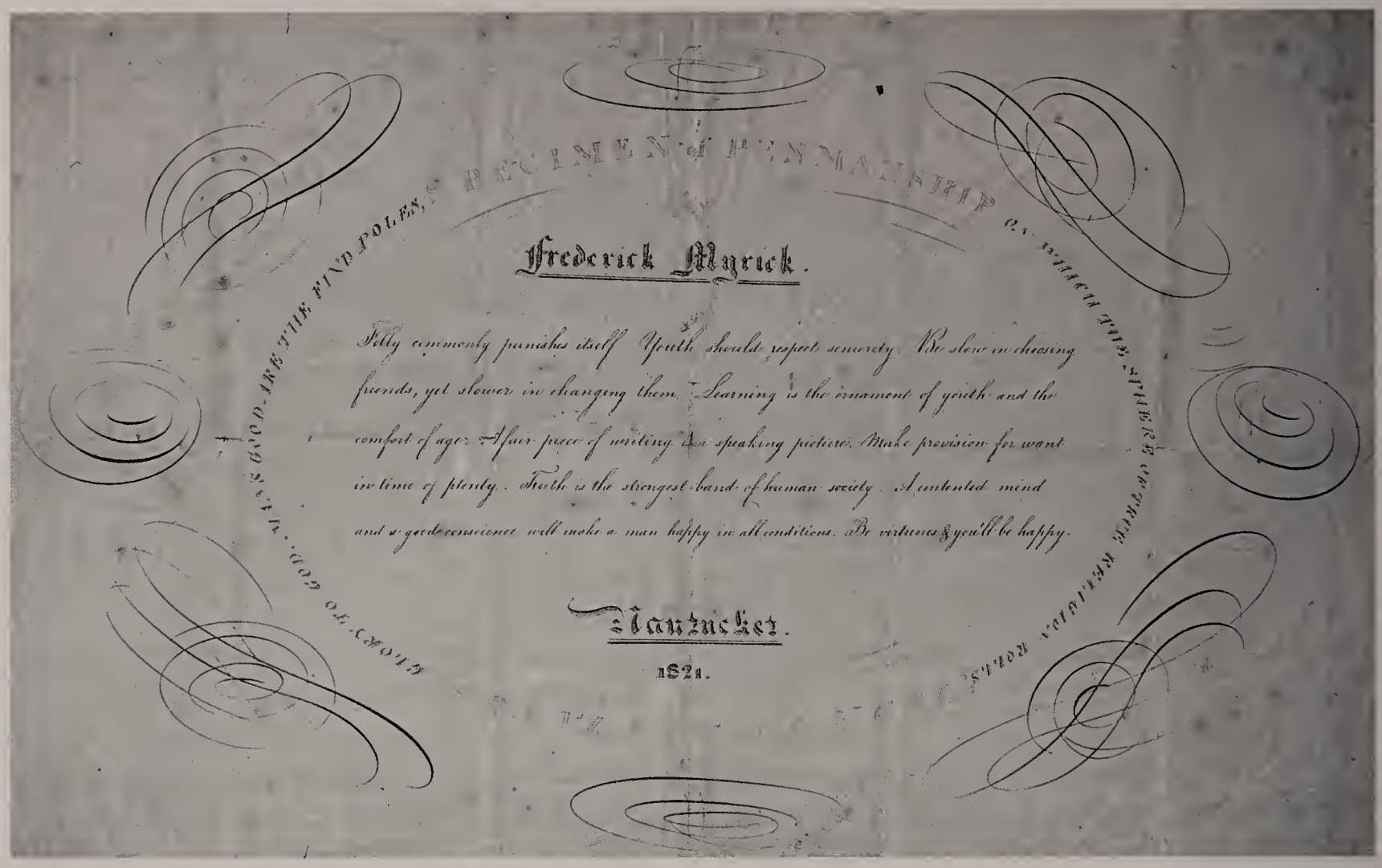
On 27 October 1829, young Frederick Myrick stepped ashore on his native Nantucket after thirty-eight months at sea. Thus ended his whaling career—two consecutive voyages as a common sailor over a period of four years. At the age of twenty-one, his brief but remarkably prolific career as a scrimshaw artist ended. He was, in the opinion of some, the greatest of all scrimshaw artists, and was certainly the most illustrious scrimshaw pioneer. However, during his remaining thirty-three years, he is not known ever again to have lifted knife to ivory, nor, despite his abundant gifts, to have created any artwork at all. He retired to a domestic life on a farm, and eventually faded from view in the remote recesses of upstate New York, far from his ancestral home alongside salt water, and far from Nantucket's destiny on the sea itself.

Since 21 August 1826, he had been in the crew of the ship *Susan,* traversing the Pacific in pursuit of sperm whales. On that voyage, in the remarkably short span of a mere ten months, from December 1828 to September 1829, he engraved images of whaleships, anchors, eagles, flags, and mottoes on some three dozen sperm whale teeth. In beautifully rendered inscriptions, he identified each of the various ships and scenes; many of them he signed and dated. More than a century afterwards, they became known as "*Susan*'s Teeth" (so called after the ship), and are today among the best, and certainly the most celebrated and most collectible of all scrimshaw—the first scrimshaw to be signed and dated, and the first scrimshaw to enter a museum collection. As Daniel Finamore explains in context in his article "'Curiously Carved': Early Collections of *Susan*'s Teeth, 1830–1921," one "Tooth of a Sperm Whale, curiously carved" and "Another, carved by the same hand"—two *Susan*'s teeth by Frederick Myrick—are listed in the 1831 catalogue of the East India Marine Society (now the Peabody Essex Museum of Salem, Massachusetts).

The scrimshaw genre was still in its first decade when Myrick took it up; it was never the same afterwards. He is widely regarded as one of

---

Stuart M. Frank is director of the Kendall Institute and senior curator at the New Beford Whaling Museum. He is moderator of the annual Scrimshaw Collectors' Weekend, and author of the *Dictionary of Scrimshaw Artists, More Scrimshaw Artists, Herman Melville's Picture Gallery, The Book of Pirate Songs, Fakeshaw: A Checklist of Plastic Scrimshaw Fakes,* and numerous articles and monographs on maritime art, history, literature, and music.



Frederick Myrick's formal penmanship specimen, 1821. The grace and precision of his copperplate hand as a schoolboy of thirteen anticipates his exquisitely engraved scrimshaw, done seven or eight years later. Photograph courtesy of the Nantucket Historical Association, Nantucket, Massachusetts.

its greatest practitioners, and his work has become a monument to this indigenous occupational art of the whalemen.[1]

Comparatively little is known of the man himself. Born on Nantucket to a seafaring family on 28 April 1808 (the specifics were somehow omitted from the island's vital records that list only his baptism in 1818), he was educated at the local Franklin School, whereof a handsome specimen of his penmanship, preserved in the Nantucket Historical Association, testifies to his penchant for fine copperplate even at age thirteen (in 1821). He embarked on his first whaling voyage four years later. This was a rite of initiation for all Nantucket males, and in conformity with expectation, as soon as Myrick completed his schooling, he went whaling (also in accordance with Nantucket tradition, he did not go whaling until he completed his schooling). From July 1825 to June 1826, he was a green hand on the ship *Columbus* of New Bedford, commanded by Thomas Brock Jr., on a voyage to the South Atlantic whaling grounds. Apart from Myrick's own scrimshaw, the only known records of any portion of his seafaring career are his Seaman's Protection Paper (passport), issued at New Bedford in June 1825 in anticipation of this first voyage (New Bedford Free Public Library), and the official logbook of the *Columbus* (collection of the Kendall Whaling Museum), which, unfortunately, does not mention Myrick or any of the crew by name.[2] The returns of the *Columbus* voyage have evidently not survived—historian Alexander Starbuck does not even list the voyage in his year-by-year statistical compilation—so it is not possible to calculate its commercial success,

but it seems to have been in all respects conventional, no more eventful than the usual year-long Atlantic Ocean whaling cruise. In any case, it won Myrick his bones, qualifying him to sign as an ordinary seaman on his next outing.

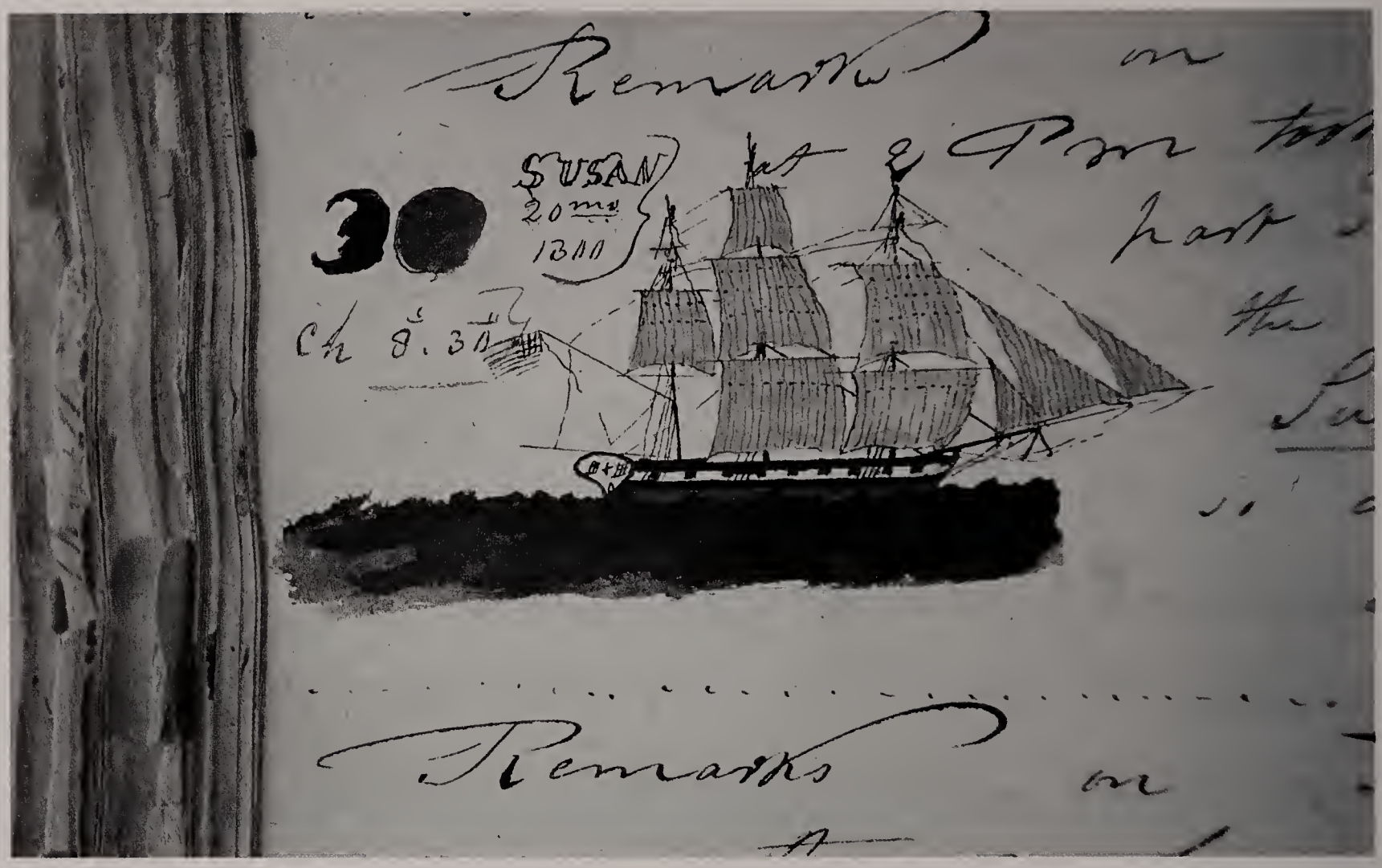
This was in the *Susan*. At 349 tons, she was brand-new at the time, built in 1826, owned by a consortium of merchants headed by Aaron Mitchell as managing agent, and commanded on her maiden voyage by Nantucketer Frederick Swain. Myrick was ashore only about two months before they embarked. Unfortunately, no logbook or journal of the voyage survives, so it is known only in the sketchiest outlines. They sailed from Nantucket on 21 August 1826, and over the course of the ensuing thirty-eight months—during which they would have spent about thirty-two months in the Pacific, the remainder in transit—Starbuck records that they took 2,582 barrels of sperm oil and 121 barrels of right whale oil, which would have made it a substantial but not spectacular success. Starbuck also mentions that the third mate died at sea in 1827—neither his name nor his relationship to Myrick is recorded—with the probable result that there were promotions down the line. However, there is no record of whether or not Myrick, now comparatively experienced after a couple of years sperm whaling in two oceans, might have been elevated to the next step up, to boatsteerer (harpooner).

After this second voyage, Myrick retired forever from whaling and from scrimshaw. The details of his subsequent life are sketchy. On Nantucket, on 3 January 1833, he married Mary P. Folger, a native of Sennett, New York, who was living at the time on Nantucket (about two years younger than Myrick, she was in fact a descendant of the great Folger clan of Nantucket, and was thus a distant cousin of Benjamin Franklin). The couple produced six children, three daughters and three sons, born on Nantucket between 1839 and 1847. They all moved out to central New York State sometime after 1847, where three of the five surviving children also settled.

An engraved pewter charger (serving platter) from the New York period (private collection) is inscribed "Captain Frederick Myrick 1808–"; there is also the notice of his death in an Auburn, New York, newspaper: "Died in Sennett [N.Y.], August 21, 1862, Capt. Frederick Myrick, aged 54 years and 4 months."[3] The significance of the honorific is not known. Frederick Myrick was never a sea captain, and there is no evidence of any involvement in the maritime trades after his whaling days, nor in the Massachusetts or New York militia at any time. As for his livelihood, it has always been assumed that he was involved in agricultural pursuits the whole time after he left off whaling, and that he moved to upstate New York to take advantage of superior farmland, perhaps on a farmstead inherited from his wife's New York relatives. All of this, however, is mere speculation. Ernest Helides, who discovered Myrick's grave in 1997, made this report:

> New York burial records indicate that he was originally buried in the North Cemetery at Sennett, New York[,] and that on December 14, 1899 his body was disinterred and reburied at the Fort Hill Cemetery in Auburn, New York, where it lies in a family plot with his wife Mary [who died in Sennett on 1 December 1899 at age 89] and three of his five known children. . . . The grave is marked with a sturdy, solid gray granite tombstone with raised low-relief lettering.[4]

According to Helides, Myrick died intestate. The probate inventory furnished by the widow survives, but it sheds little further light on his activities after he left the whale fishery. He had evidently been involved in various financial transactions and "a substantial list of personal promissory notes for money loaned to others" is appended to the inventory; this, and a $1,000 municipal bond from the City of Sheboygan, Helides takes to "indicate a significant amount of wealth." An inquiry from Michigan received by the Kendall



Ship *Susan* of Nantucket during Myrick's voyage, 1828, in a watercolor by whaleman Joseph Taber in his journal aboard the ship *Rodman* of New Bedford, Captain Robert M. Joy, 1828–1830, commemorating an encounter of the *Susan* and the *Rodman* at sea. Taber's accompanying journal entry reads "Remarks on board Tuesday June 17th 1828 . . . 1 PM spoke the ship *Susan* Cpt Swain 2,000 bbls [barrels of oil]." Myrick was certainly on board at the time. Collection of the Kendall Whaling Museum, Sharon, Mass., Logbook #766. Photograph by M. Zilberstein.

Whaling Museum in 1998 seems to corroborate some kind of Sheboygan connection: one Frederick Myrick is reported to have moved out there from New York in the 1850s and built a house, a rather grand and locally renowned one; he is believed sometime later to have returned to New York, but neither the dates nor specifics of the venture are documented.

More is known about the later careers of the *Susan* and Captain Swain. After the voyage on which Myrick made the ship famous, the *Susan* made five or possibly six more whaling voyages (there is an unaccountable gap in the record from May 1841 to November 1846—enough time to have completed as many as two Pacific Ocean whaling voyages). The *Susan*'s second and third voyages, like the first, were skippered by Frederick Swain (1829–37). Her last, under Captain Veranus Smith, commenced 5 December 1851; 508 days out, with four hundred barrels of sperm oil on board, the *Susan* was wrecked en route to the Arctic on 26 April 1853. Captain Swain, whose first command was the ship *Thomas 2d* (1824–25), immediately preceding his first *Susan* voyage, may have followed his three *Susan* voyages with two brief outings in the schooner *Primrose* of Nantucket (1837–38) and possibly two more in the Nantucket schooner *Tyleston* (1839–40); whether these were skippered by Frederick Swain or some other Captain Swain is uncertain.

One of the things left to guesswork is how Myrick became involved in making scrimshaw in the first place. His older Nantucket schoolmate Edward Burdett (1805–33) was even earlier on the scene. Burdett was certainly among the first to produce decorative engravings on sperm whale teeth (circa 1824); he is the first to have done so whose name is known, and the first American scrimshaw artist (two or three Britons may have preceded him). Two teeth by his hand were also brought into the specimen cabinet of the East India Marine Society in time to appear in the 1831 catalogue (listed separately from the two Myrick teeth). In addition to Burdett, other British and American whalemen in the Pacific were no doubt already working at scrimshaw when Myrick arrived in late 1826 or early 1827. At the time, the decorative engraving of whale ivory was evidently considered too inconsequential to warrant mention at great length in anyone's memoirs, so its origins—and Burdett's and Myrick's introduction to it—are obscure. It is clear from Michael Jehle's article "An Island off Shore: Frederick Myrick and the Nantucket Milieu" that it was largely the vigor of the Nantucket way of life and the island's devotion to whaling that paved the way for a genre that was soon to be adopted by practitioners from less illustrious ports. The American origins of scrimshaw, at least, were indisputably—to use Thomas Jefferson's term—"Nantucketois."



Ship *Ann* of London, another of Myrick's scrimshaw subjects, at the time of Myrick's voyage, 1828, in a watercolor by Joseph Taber in his journal of the ship *Rodman* of New Bedford, 1828–1830. The journal reads "Remarks on board Wednesday July 23 [1828] . . . PM spoke the ship *Ann* of London Cpt Barney 500 bbls." Collection of the Kendall Whaling Museum, Sharon, Mass., Logbook #766. Photograph by M. Zilberstein.

Myrick's known work consists of some thirty authenticated teeth portraying the *Susan* (and one not yet authenticated), and five very similar teeth portraying other whalers: one of the New Bedford ship *Barclay*, two of the ship *Frances* of New Bedford, and two *Susan*-like teeth ascribed to the bark *Ann* of London.[5] All of these vessels were whaling in the Pacific during Myrick's sojourn there in the *Susan,* whether or not the specific dates on the twenty-six teeth that are dated correspond to the actual dates of completion, they all seem to have been engraved during the ten-month period from December 1827 through September 1828.

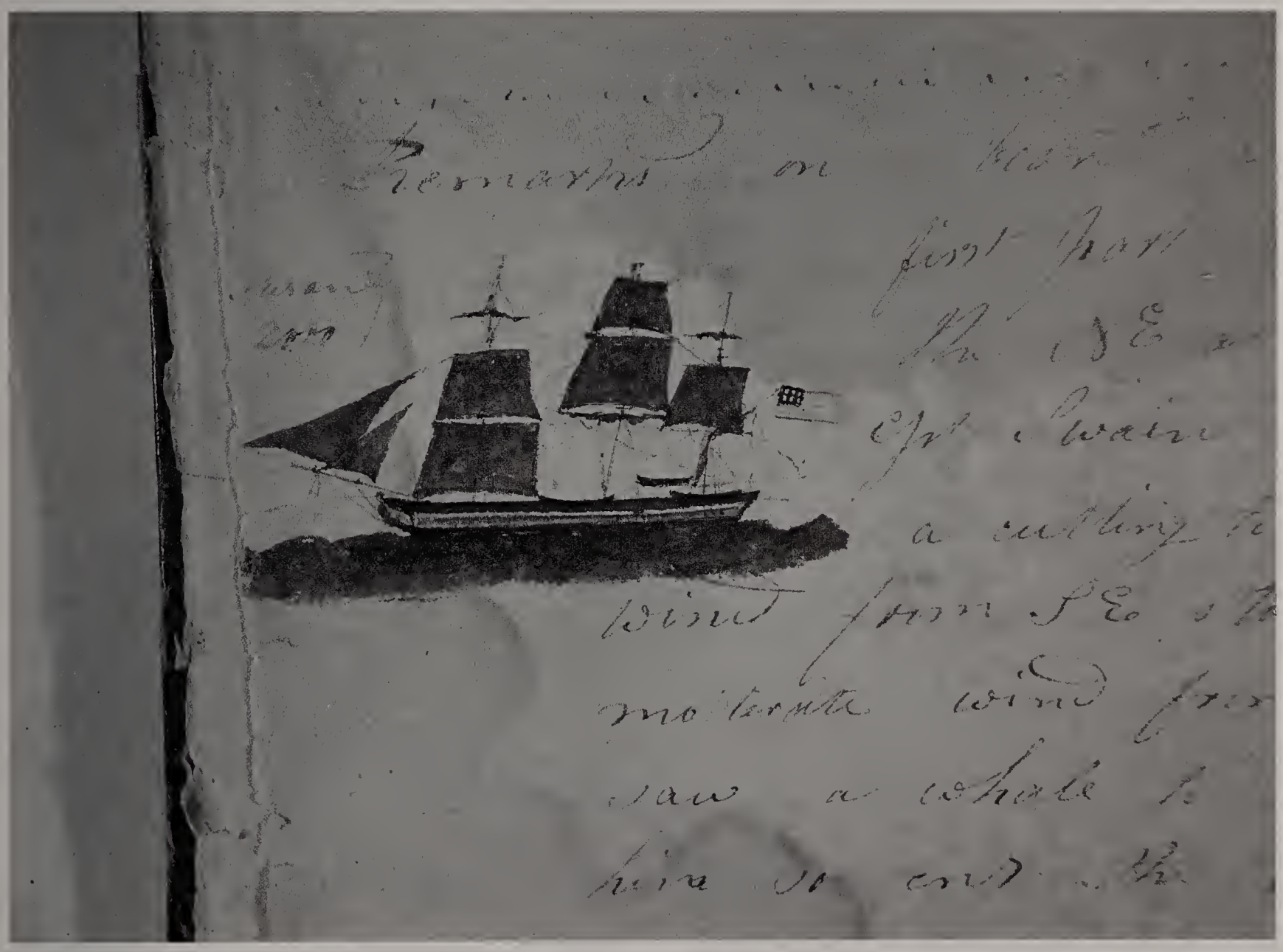
Three features of Myrick's scrimshaw can be said to be particularly distinctive. First, the thing for which Myrick first became famous (thanks to Everett U. Crosby's 1955 monograph entitled Susan*'s Teeth and Much about Scrimshaw*) is that most of the *Susan*'s teeth (nineteen of thirty-one) are signed and dated, the first scrimshaw to bear an artist's signature and date. All of them, even the ones that are unsigned and undated, also have inscriptions identifying the vessels and scenes portrayed, although Myrick was not the pioneer here: in labeling ships and events on scrimshaw, he was antedated by Burdett, circa 1824, and by the anonymous British engraver of the *Adam* of London tooth, dated between 1817 and 1821 (Kendall Whaling Museum).

Second, the quality of Myrick's engraving is uncommonly refined, and the naval architecture and whaling technology are impeccably conveyed. To the naked eye, it appears quite delicate, with a high degree of graphic precision. However, microscopic examination and close forensic comparison—techniques pioneered by Janet West—reveal that the carving is actually quite sketchy and "painterly," a highly sophisticated technique that, like an accomplished oil painting, effectively fools the eye in macro-scale. Technical details of Myrick's scrimshaw are analyzed in depth in Donald Ridley's "Benchmarks and Anomalies" and Janet West's "Rig and Rigging."

Third, while no two *Susan*'s teeth are alike, all of them are variations on a single theme. Each of the thirty-odd pieces follows a certain schematic pattern that reiterates specific components—a broadside portrait of the *Susan* or another vessel cruising for whales on the Japan or Peru grounds; a second broadside view of the same ship, usually homeward bound but sometimes (in two instances) at anchor; and an American eagle with shield, crossed flags, bower anchor, the "greasy luck" motto, and even the date and signature, where they occur. These are arranged in various permutations suited to the particular sizes and shapes of the individual teeth, with little deviation from the one central concept. Each of the *Susan*'s teeth conforms to the general pattern; and, as Judith N. Lund has demonstrated, the similarities in ship portraiture and their conformity in size and proportion are so pronounced and so precise, that they appear to be based on a template or pattern.[6]

On the weekend spanning 26 to 28 June 1998, some fifty scholars, curators, and connoisseurs gathered at the Kendall Whaling Museum in Sharon, Massachusetts, for the first-ever symposium on Frederick Myrick, to examine his career and share insights into the historical, iconographical, technical, occupational, and forensic character of his work.[7] At the time, thirty-five *Susan*'s teeth were credited (two were discredited at the symposium, and three additional specimens have since been discovered, two of which have been authenticated). Of these, twenty-six were exhibited together for the first time since 1829. The essays in this issue compose the selected proceedings of the Myrick symposium, the first substantial publication about Myrick since 1955 and the first ever produced on scientific principles. The symposium was able to put to rest some of the quandaries about Myrick's career, and to articulate some of the defining characteristics of his art.

Still, when all is said and done, the prevailing enigmas remain unresolved. Why did Myrick do so many similar engravings, hardly varying from the one central concept? Did he produce one for each of his shipmates, and a few others as gifts and souvenirs? Did he do them on commission or for barter among the officers and crew, or, like most scrimshaw in his wake, were they merely diversions prompted by long leisure hours at sea? How was this neophyte able to produce such a large number of highly finished scrimshaw engravings in so short a space of time? His productivity is nothing less than astonishing. Did he farm out the smoothing and polishing of raw teeth to the prospective recipients? What is the significance of the dates on the twenty-eight teeth that are dated? What is the significance of the absence of dates on the eight undated teeth? Why would an artist of such skill abandon his art—and seemingly abandon art entirely—at the callow age of twenty-one? Why would an artist of such skill—whose surviving work from school days shows such promise, and whose youthful work on shipboard manifests glimmers of genius and per-



Ship *Susan* of Nantucket on her next voyage, 1831, in a watercolor by Joseph Taber in his journal of a second voyage in the ship *Rodman* of New Bedford, Captain Robert M. Joy, 1830–1833. "Remarks on Monday Sept 12th 1831 . . . 11 AM spoke the ship *Susan* Cpt Swain 1,300 bbls 20 mo[nths] out." By this time, Myrick had retired from whaling and from scrimshaw and was living on Nantucket. Collection of the Kendall Whaling Museum, Sharon, Mass., Logbook #766. Photograph by M. Zilberstein.

haps approaches greatness—throw it all over the moment he steps ashore?

Notes

1. There are currently sixteen authenticated *Susan*'s teeth in institutional collections: Claverton Manor, Bath, England (1); Dietrich American Foundation, Chester Springs, Pennsylvania (2); Hull Maritime Museum, Kingston upon Hull, England (1); Musée Océanographique, Monte Carlo, Monaco (1); Nantucket Historical Association, Nantucket, Massachusetts (2); New Bedford Whaling Museum, New Bedford, Massachusetts (4) (includes two from the Kendall Whaling Museum collection); New Hampshire Historical Society, Concord (1); Old Dartmouth Historical Society, New Bedford, Massachusetts (2); Peabody Essex Museum, Salem, Massachusetts (3); and the Shelburne Museum, Shelburne, Vermont (1).

2. On the other hand, the logbook keeper and first mate Arthur Cox is quite explicit about the *Columbus* having sailed from New Bedford, rather than from nearby Fairhaven, as listed by chronicler Reginald B. Hegarty. Hegarty is also mistaken about the end date of the voyage.

3. *Daily Advertiser and Auburn Union,* 24 August 1862 (reported by Ernest Helides).

4. Ernest Helides, "The Mystery and Discovery of Frederick Myrick's Gravesite," unpublished manuscript, 1998, Kendall Institute Archive, New Bedford Whaling Museum.

5. Since publication of Crosby's treatise in 1955, numerous fraudulent *Susan*'s teeth have appeared on the market. Several were sold at auction, and others were sold privately. A dozen or more Myrick fakes have been scientifically debunked by Donald Ridley, Stuart Frank, Joshua Basseches, and Ernest Helides at the Scrimshaw Forensics Laboratory of the Kendall Whaling Museum. Others have been detected by Janet West at the Scott Polar Research Institute of Cambridge University and by scrimshaw connoisseurs Paul Madden, Paul Vardeman, Nina Hellman, John Rinaldi, Andrew Jacobson, and Rod Cardoza. A rather different but equally doubtful Myrick attribution (that nonetheless appears to be authentic whalemen's scrimshaw by some other hand) is a tooth with a port scene inscribed "A view of Coquimbo Harbour" (Chile). The attribution is based on a purported provenance from a slightly older Myrick cousin, Josiah C. Long, a sometime Nantucket whaling master who had been a shipmate of Edward Burdett. This piece, which has not been available for forensic examination to confirm or refute the claim for Myrick's artwork, is illustrated in the Sotheby Parke Bernet catalogue of the *Barbara Johnson Whaling Collection,* part 4 (New York, 16–17 December 1983), #448. See also the article on Josiah C. Long in Stuart M. Frank, *Dictionary of Scrimshaw Artists* (Mystic, Conn.: Mystic Seaport Museum, 1991), 84.

6. Judith N. Lund, "Solving the Rosetta Stone: The Template Hypothesis," Symposium on Frederick Myrick and *Susan*'s Teeth, Kendall Whaling Museum Scrimshaw Collectors' Weekend, 27 June 1998. The summary was published as Donald E. Ridley, Janet West, et al., *Frederick Myrick of Nantucket: Physical Characteristics of the Scrimshaw* (Sharon, Mass.: Kendall Whaling Museum, Monograph Series No. 14, 2000), 13f. This refers to Donald E. Ridley, Stuart M. Frank, et al., *Frederick Myrick of Nantucket: Scrimshaw Catalogue Raisonné* (Sharon, Mass.: Kendall Whaling Museum, 2000).

7. This was a special edition of the annual Scrimshaw Collectors' Weekend of the Kendall Whaling Museum, in this instance cosponsored by the Dietrich

American Foundation, *Maine Antique Digest*, Mystic Seaport Museum, the Nantucket Historical Association, the New Hampshire Historical Society, the Old Dartmouth Historical Society, and the Peabody Essex Museum. Several private collectors also generously contributed funds and loaned their scrimshaw for the exhibition.

Maritime Fine Art Publishing

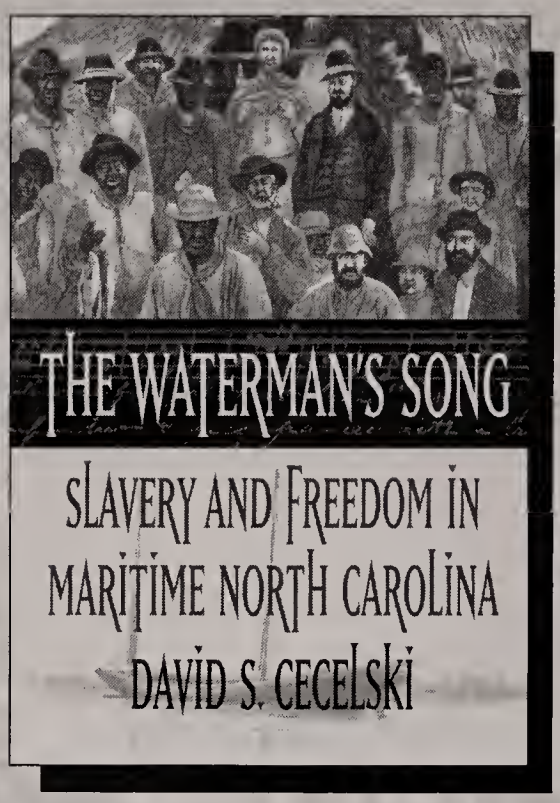


LIMITED EDITION PRINTS BY TONY FERNANDES

E.mail: tallshipart@talk21.com

www.tallshipart.co.uk

"The finest regional maritime history of Black Americans ever produced."



The Waterman's Song

Slavery and Freedom in Maritime North Carolina

David S. Cecelski

Explores the vitality and significance of black maritime culture in 19th-century North Carolina.

"Until *The Waterman's Song*, no study of black mariners on the inland waterways has existed. Based on solid research and elegantly written, Cecelski's sophisticated account will appeal to both academic and popular readers."
—Douglas R. Egerton, Le Moyne College

"Deeply respectful of historic Black watermen who, like himself, were intimately acquainted with the treacherous and enchanting North Carolina coast, David Cecelski has written the finest regional maritime history of Black Americans ever produced. Vivid and indefatigably researched . . . a study of place that illuminates the interconnectedness of the Black Atlantic."—W. Jeffrey Bolster, author of *Black Jacks*

324 pp., 62 illus. $39.95 cloth / $17.95 paper

THE UNIVERSITY OF NORTH CAROLINA PRESS

publishing excellence since 1922 | at bookstores or [800] 848-6224 | www.uncpress.unc.edu

An Island off Shore:

Frederick Myrick and the Nantucket Milieu

by Michael A. Jehle

All individuals are to larger or lesser degrees products of their particular environment, and the Nantucket environment into which the scrimshaw artist Frederick Myrick was born in 1808 was by all accounts a turbulent one. Marked by extremes of prosperity and financial collapse, Nantucket in the early nineteenth century was in the throes of profound change and upheaval. Forty years before Frederick Myrick's birth, before the American Revolution, Nantucket had been the most expansive and prosperous whaling port in the Anglo-American world. In the decade before the outbreak of hostilities, around one hundred and fifty whaleships departed the island's narrow harbor entrance annually, bound for the far reaches of the Atlantic in pursuit of sperm whales, returning with an average of 3,750 tons of oil.[1] Those vessels employed over two thousand seamen, or nearly a third of the island's population, and nearly every family was in some way connected with the whaling industry—through the cooper shops that made the casks, the blacksmiths who forged the harpoons and lances, the ropewalks that twisted the cordage, or the sail lofts that cut and sewed the sails.

The island's eighteenth-century economy was closely intertwined with community kinship alliances and family-based enterprises. Extended families were represented in all the levels of the whaling industry, from the ships' crews and officers to the merchants and processors ashore, and those familial relationships fostered considerable economic cooperation. To the eighteenth-century sojourner J. Hector St. Jean de Crèvecoeur, pre-revolutionary Nantucket was a close and thriving community where "extraordinary exertions produced extraordinary effects, and where every natural obstacle [had been] removed by vigorous industry."[2]

However, Nantucket's good fortune in whaling and overseas trade during the colonial period came to a swift, devastating end with the outbreak of hostilities in the American War for Independence. During the war, island whaleships were seized and the island blockaded, bringing widespread financial ruin to local whale oil merchants. The familial alliances that had allowed eighteenth-century Nantucketers to pool their capital and finance expanding whaling enterprises collapsed under the weight of devastating financial loss and conflicting political alliances. At

---

Michael Jehle is director of curatorial affairs at the New Bedford Whaling Museum (Old Dartmouth Historical Society) and was previously curator and director of museums at the Nantucket Historical Association.

war's end, a mere twenty-five years before Myrick's birth, Nantucket's whaling economy, which had made this tiny port one of the most prosperous of the colonial empire, lay in shambles. Eighty-five percent of the island's prewar fleet, estimated at more than 16,000 tons, had been captured or destroyed, and of the one hundred and fifty ships that had put to sea annually, only three rotting hulks remained afloat in the harbor. The devastating loss of capital, exclusion from the British mercantile empire in which Nantucket had been so deeply embedded, and a weak domestic and French demand for whale oil prevented any sustained recovery of the island's economy for almost twenty years after the war.[3] The once thriving and industrious community that Crèvecoeur had celebrated as a model of democratic prosperity was instead inhabited by scores of unemployed seamen, widows, and orphans. Exacerbating the island's hardships were a series of unusually cold and severe winters beginning in 1780 that froze the island's harbor and brought widespread starvation to the already destitute population. It was into this tumultuous time of economic turmoil and deprivation that Frederick Myrick's parents, David (1777–1818) and Peggy (Barret) (1780–1851) were born.

Nantucket's economic disruptions brought equally divisive dislocations to the island's social order in the last decade of the eighteenth century. The Quaker meeting that had previously provided important social cohesion in the decades prior to the war was deeply divided over issues of nonviolence and loyalty to the English meeting. For Nantucket's Quakers, the economic, social, and political forces of the meeting that had once been a source of strength and security were largely gone, fracturing the meeting so severely that it would never fully regain its prewar influence.[4] The island's economic hardship also disrupted kinship structures and interfamily alliances that had previously helped consolidate the island's maritime industries. Islanders who had supported the Revolution hoped to integrate Nantucket politically and economically with America. Others, led by influential merchants, retained their loyalist sympathies and, supported by the ranks of unemployed seamen, moved away from the island during the last decades of the eighteenth century to establish rival whaling colonies under British protection in Dartmouth, Nova Scotia, and Milford Haven, Wales.

Wrestling with the most profound social and economic disruptions in its hundred-year history, Nantucketers—perhaps out of the comfort of habit—threw themselves back into the whaling industry. By 1808, the year of Frederick Myrick's birth, the whaling economy had begun a tenuous recovery, but international oil markets were still unpredictable, and many islanders chose to diversify their maritime endeavors by supporting new voyages to China. At the turn of the century, other opportunities for trade in continental Europe and the Pacific, combined with a precarious but growing whaling and sealing industry, presaged a new prosperity. The island's fleet grew steadily to 116 vessels by 1807, and Nantucket's optimistic merchants invested heavily in the construction of oil processing and candle-making factories ashore.[5]

The island's fragile recovery was again short-lived. Renewed hostilities with Great Britain during the War of 1812 produced another round of prolonged economic decline and privation. Embargoes of the New England coast by British warships prevented supplies from reaching Nantucket, and most of the island's fledgling whaling fleet, at sea and unaware of the declaration of war, was again seized or sunk in its attempts to return to port. The terrible specter of starvation returned in 1813, and a five-year-old Frederick Myrick would have undoubtedly felt the pangs of hunger and want that plagued his fellow islanders. The nineteenth-century island

historian Obed Macy, who had also experienced the crisis, later wrote that "the difficulty of procuring bread stuff, and other necessaries from the continent, increased and produced great alarm. Some of the British vessels . . . captured all the coasters they met with. These circumstances reduced the town to such a condition that famine seemed inevitable. There was not a bushel of corn to be bought."[6] Weary of war and fearing starvation, more island families fled when they could, causing additional social upheavals in the small community.

The end of hostilities heralded a vigorous, almost desperate return to the whaling industry. Half of Nantucket's whaling fleet had survived, and as Obed Macy recorded, "business was commenced with alacrity. In a very short time several ships were sent to sea. Small companies were formed by new adventurers, who made considerable additions to the fleet . . . [and] many were stimulated to embark in the business, beyond the extent of their funds."[7] Like his fellow islanders, seven-year-old Frederick Myrick, after years of distress, now witnessed the exciting advent of a sustained period of economic growth in a community vastly changed from its experiences of the previous thirty years.

Nantucket's renewed prosperity in the second decade of the nineteenth century heralded a new social order, one that was both culturally heterogeneous and dynamic. The small-scale, family-based whaling enterprises of the eighteenth century evolved into more complex industries that increasingly relied on outside labor. The greater American culture was also rapidly evolving as immigration increased and urban centers swelled in population. To meet growing labor demands for the enlarged crews required for longer whaling voyages to the Pacific, Nantucket shipowners began actively recruiting off-island seamen. In 1800, there were 5,617 island residents. Ten years later, after dipping during the War of 1812, that number had grown by twenty percent. New populations of itinerant laborers with no historic family ties to the island were drawn by the island's growing prosperity, and in both 1810 and 1820, Nantucket ranked as the third largest city in Massachusetts after Boston and Salem.[8] New ethnic groups also moved in greater numbers to the island, including blacks and South Sea Islanders. Between 1764 and 1820, non-Indian "persons of color" increased on the island from 44 to 274.[9] Their numbers were dwarfed by the growing numbers of propertyless white men who migrated to the island seeking employment in the expanding whaling industry. Out of that group, for the first time on Nantucket, arose a sizable class of resident laboring poor who inhabited a growing number of boardinghouses and grog shops. The young island whaleman Reuben Delano recalled these new communities where "vice has no bounds, and crime has no stopping place, and our sailors plunged in all the dissipations of the port, the days and nights spent in drunkenness and debauchery."[10]

Nantucket's Quaker meeting, already destabilized by two wars and several schisms, was rapidly losing its cultural and spiritual preeminence. After 1800, membership dwindled steadily, and by 1815, Quakers counted only one thousand members, or less than a sixth of the island's population. The meeting's increasingly rigid leadership exacerbated the problem by disowning—or excommunicating—members guilty of any infraction such as playing music, wearing new fashions, or marrying outside the faith. With the alarming decline in numbers, the community solidarity previously afforded by Quakerism evaporated as growing numbers of islanders joined other denominations.

One of the disruptive byproducts of the social dislocation caused by Nantucket's new class of laboring poor and by the prolonged absence of men at sea was the growing number of unsuper-

vised young boys who wandered the island's streets. Obed Macy noted in his journal in January 1817 that it was "disorders in the streets among youth and the alarming fears of fires" that caused a reorganization and enlargement of the town watch.[11] The *Inquirer* newspaper noted that "we have heard of many recent instances of theft, and other petty crimes, committed by unruly boys—and their riotous behavior nightly in the streets, has become an intolerable nuisance."[12] Frederick Myrick, whose own father, David, died prematurely at sea in 1818, was undoubtedly drawn into one of the numerous juvenile gangs that roamed the streets of the town forcing the townsmen in the years that followed to pass several bylaws forbidding "all disorderly assemblies of boys."

The Nantucket whaler Reuben Delano, who was born the year after Frederick Myrick, made this admission in a narrative: "when I was a child I was fond of roving the streets of the town, and my mother indulged me perhaps too much in the disposition which I manifested for the society of other boys."[13] To help counter the growing problems of juvenile vagrancy, several privately run and Quaker schools for boys and girls sprang up on Nantucket. Although the Quakers had lost much of their cultural influence, they still maintained the most extensive private education system on the island, but for non-Quakers like Myrick, private tutoring and small, privately funded proprietary schools provided the only options to vagrancy.

From a surviving penmanship exercise of Myrick's dated 1821, we know that he spent at least some time at the privately run Franklin School in the island's easternmost village of 'Sconset [Siasconset].[14] Unfortunately, no information remains on the curriculum offered at the Franklin School. Located near the corner of Main Street and Broadway in 'Sconset, the school may have been part of the estate of the eccentric island genealogist and historian Benjamin Franklin Folger.[15] Just what Folger's influence, if any, was on the curriculum of the Franklin School is unknown, but Folger was widely regarded as the island's premier historian, who refused to read any literature that was not at least a century old, preferring mostly the Greek classics.

Although writing fifty years before Myrick's enrollment in the Franklin School, Crèvecoeur provides us with perhaps the best glimpse into the course of study followed by a Nantucket boy, a description that probably remained accurate in the 1820s. "At schools," he wrote, children "learn to read, and to write a good hand, until they are twelve years old." Myrick was thirteen when he created the surviving penmanship study.

> They are then in general put apprentices to the cooper's trade, which is the second essential branch of business followed here; at fourteen they are sent to sea, where in their leisure hours their companions teach them the art of navigation, which they have an opportunity of practicing on the spot. They learn the great and useful art of working a ship in all the different situations which the sea and wind so often require; and surely there cannot be a better or more useful school of that kind in the world. Then they go gradually through every station of rowers, steersmen, and harpooners; thus they learn to attack, to pursue, to overtake, to cut, to dress their huge game; and after having performed several such voyages, and perfected themselves in this business, they are fit either for the counting house or the chase.[16]

Indeed, with the steady growth of Nantucket's whaling industry in the 1820s, the sea undoubtedly held the greatest allure for the education of a young islander. Reuben Delano, recalling his school days on Nantucket, noted that when a whaleship arrived home, "school and scholars were at once forgot, and the A, B, Cs of

us urchins, were given over for the day at least, to the more pleasing recitals of Jack's wonderful exploits among the monsters of the deep . . . when all is landed and the ship is hauled in, then for three weeks to come nothing can be told or listened to, but things concerning the wonders and dangers of the mighty deep."[17]

It was in that pervasive context of childhood exhilaration in the far-ranging exploits of Nantucket's whaling industry that Frederick Myrick made his first known voyage at the age of seventeen aboard the *Columbus* of New Bedford in 1825. That same year, Myrick's contemporary Reuben Delano also developed "strong ideas of entering the seafaring life," which he later deeply regretted as his "first step to sorrow, trodden unheeded."[18] What Myrick's specific experiences aboard the *Columbus* and later the *Susan* were, we can only speculate, but the voyages in which he participated helped usher in a period of sustained prosperity ashore—Nantucket's "Golden Age" of whaling. Whereas in 1821 an island visitor criticized the fact that Nantucketers "did not seem to pride themselves upon regularity of streets—neatness of sidewalks—taste displayed in fixing the proportions of the houses—their general style of architecture and the appropriate splendor of public edifices," a decade later, profits from the expanding whaling industry brought expensive and imposing mansions, paved streets, and overt displays of wealth.[19]

As Myrick went to sea, a cultural awakening ashore accompanied the island's rise in affluence. Voluntary associations for the promotion and discussion of art, music, and literature flourished. The community interest in navigation and associated mathematics stimulated the scientific investigations of the astronomer Maria Mitchell and the inventor Walter Folger, and a respected intellectual elite soon developed ashore. The community's first two newspapers, the *Islander* and the *Inquirer,* disseminated not only the local news, but began vigorously advocating reform and relief for the island's growing population of poor residents. The numerous small private schools—like the Franklin School—were joined in 1827 by the island's first public school that began offering free, community-supported education to all children.

Nantucket's growing good fortune ashore stood in contrast to the dangerous and often brutal experiences suffered by island seamen like Myrick while at sea. Nineteenth-century historian Obed Macy had this comment:

> The sea, to a mariner generally, is but a highway over which they travel to foreign markets; but to a whaler it is his field of labor, it is the home of his business. The Nantucket whaleman, when with his family, is but a visitor there. He touches at foreign ports merely to procure more recruits to enable him to prosecute his voyage; he touches at home merely long enough to prepare for a new voyage. He is in the bosom of his family weeks, on the bosom of the ocean years. His youth, and strength, and best manhood, all devoted to a life of tedious labor and great peril. His boyhood anticipates such a life, and aspires after its highest responsibilities; his age delights in recounting its incidents.[20]

Myrick's contemporary Reuben Delano gave a more sober warning of the "vices and follies" that awaited young idealistic seamen, noting "how strong are the temptations which constantly beset him in every port, and how hard it is to resist the influences that are put forth, to plunder Jack of his money, and ruin his soul and body for paltry gain."[21]

As island whaleship crews became increasingly diverse in their composition, and with greed as the industry's motivating force, violence and cruelty became more commonplace. Surely

there was no greater symbol of the brutality that lurked among unfamiliar crews than the mutiny that occurred aboard the island whaleship *Globe* in 1824. Myrick and his fellow crew members aboard the *Susan* were no doubt aware of the slaughter of the *Globe*'s officers by Samuel Comstock and a group of South Sea islanders, a mutiny that caused all whalemen to look at one another with renewed suspicions.

For the first twenty years of his life, Myrick witnessed one of Nantucket's most turbulent times. He and his fellow islanders of the early nineteenth century experienced the extremes of starvation and prosperity, despair and renewed confidence. The intimate island community their parents and grandparents had known was forever transformed by war and unbridled economic gain and replaced by a less familiar and trusting community. Knowing Myrick's experiences as a child, we can perhaps better appreciate the odd mixture of cynicism and avidity found in his often inscribed mantra "Death to the living, long life to the killers. Success to sailors' wives and greasy luck to whalers."

Notes

1. Edward Byers, *The Nation of Nantucket: Society and Politics in an Early American Commercial Center, 1660–1820* (Boston: Northeastern University Press, 1987), 142.
2. J. Hector St. Jean Crèvecoeur, *Letters from an American Farmer* (New York: Fox, Duffield, 1904), 65.
3. Byers, *Nation,* 229.
4. Robert Leach and Peter Gow, *Quaker Nantucket* (Nantucket, Mass.: Mill Hill Press, 1997), 131.
5. Byers, *Nation,* 249.
6. Obed Macy, *The History of Nantucket* (Clifton, N.J.: A. M. Kelley, 1972), 178.
7. Macy, *History,* 205.
8. Jesse Chickering, *Statistical View of the Population of Massachusetts, from 1765 to 1840* (Boston: Little and Brown, 1846), 104.
9. Byers, *Nation,* 255.
10. Reuben Delano, *The Wanderings and Adventures of Reuben Delano, Being a Narrative of Twelve Years' Life in a Whale Ship* (Boston: Thomas Drew, 1846), 66; see also William Comstock, *Voyage to the Pacific: Description of the Customs, Usages, and Sufferings Onboard of Nantucket Whale-Ships* (Boston, 1838).
11. Byers, *Nation,* 258.
12. *Inquirer,* 3 January 1825.
13. Delano, *Wanderings,* 2.
14. Nantucket Historical Association, Myrick Family Papers, Collection 147, folder 4.
15. Henry Mitchell's Scrapbook in the Nantucket Historical Association, Mitchell Family papers, collection 1, box 4, notes that the Franklin School was located on Main Street in 'Sconset. Benjamin Franklin Folger's home was located on the east side of Broadway near Main Street and was later converted into an inn known as Franklin House. See Clay Lancaster, *Holiday Island* (Nantucket, Mass.: Natucket Historical Association, c1993). The exact location of the Franklin School and its connection to Benjamin Franklin Folger remain unknown. See also Nathaniel Philbrick, "A Walking Genealogical Tree," *Historic Nantucket* 47 (1998): 5. An account book of the school from 1833 to 1870 survives in the Nantucket Historical Association, Nantucket Schools Collection, Collection 88, book 18.
16. Crèvecoeur, *Letters,* 158.
17. Delano, *Wanderings,* 14.
18. Ibid., 18.
19. A description of Nantucket by Joseph Sanson in 1821 was quoted in Byers, *Nation,* 296.
20. Macy, *History,* 213.
21. Delano, *Wanderings,* 101.

"Curiously Carved":

Early Collections of *Susan*'s Teeth, 1830–1921

by Daniel Finamore

The history of early American maritime commerce is inextricably linked with the port city of Salem, Massachusetts. Much has been investigated and a great deal written about the pioneering voyages made from Salem and other New England towns that integrated the American economy with those of far-flung corners of the world, including the distant lands of Asia and remote islands in the Pacific Ocean. The economic influence of these voyages on the economy of the new nation was certainly not lost on Salem's maritime community. The cultural impact of these voyages, both on New Englanders and on the people they encountered, was not lost on these mariners either. Much of what is known today about the nature and impact of these voyages has been gleaned from logbooks, journals, and other traditional archival sources. In addition, much information about social, artistic, and material aspects of these voyages that was not recorded in documentary form has also fortunately been preserved.

In 1799, a group of Salem mariners formed the East India Marine Society, which was intended to help promote these voyages, and also preserve for posterity the records and artifacts that documented their activities and experiences. Part of their intent was the same as any marine society of the time, namely, "To assist the widows and children of deceased members" and "To collect such facts and observations as tend to the improvement and security of navigation." In addition, the new organization distinguished itself from the older Salem Marine Society, founded in 1766, by restricting its membership to those mariners who had been captains or supercargoes of ships that had traded in Pacific or Indian Ocean waters. By far, the most critical distinguishing feature, though, was a bylaw that pronounced the society's interest in forming "a Museum of natural and artificial curiosities, particularly such as are to be found beyond the Cape of Good Hope and Cape Horn."[1] The members would be expected to retrieve items worthy of the museum while on their voyages in exotic regions. This bylaw led to the society's perpetuation long after Salem ceased to be a maritime center, through two hundred years of evolution and con-

---

Daniel Finamore is the Russell W. Knight Curator of Maritime Art and History at the Peabody Essex Museum, where he has organized thirteen major exhibitions. He is an archaeologist and also the arts editor for the *American Neptune*. His recent publications include *Capturing Poseidon: Photographic Encounters with the Sea* (1998).

glomeration, from the East India Marine Society into today's Peabody Essex Museum.

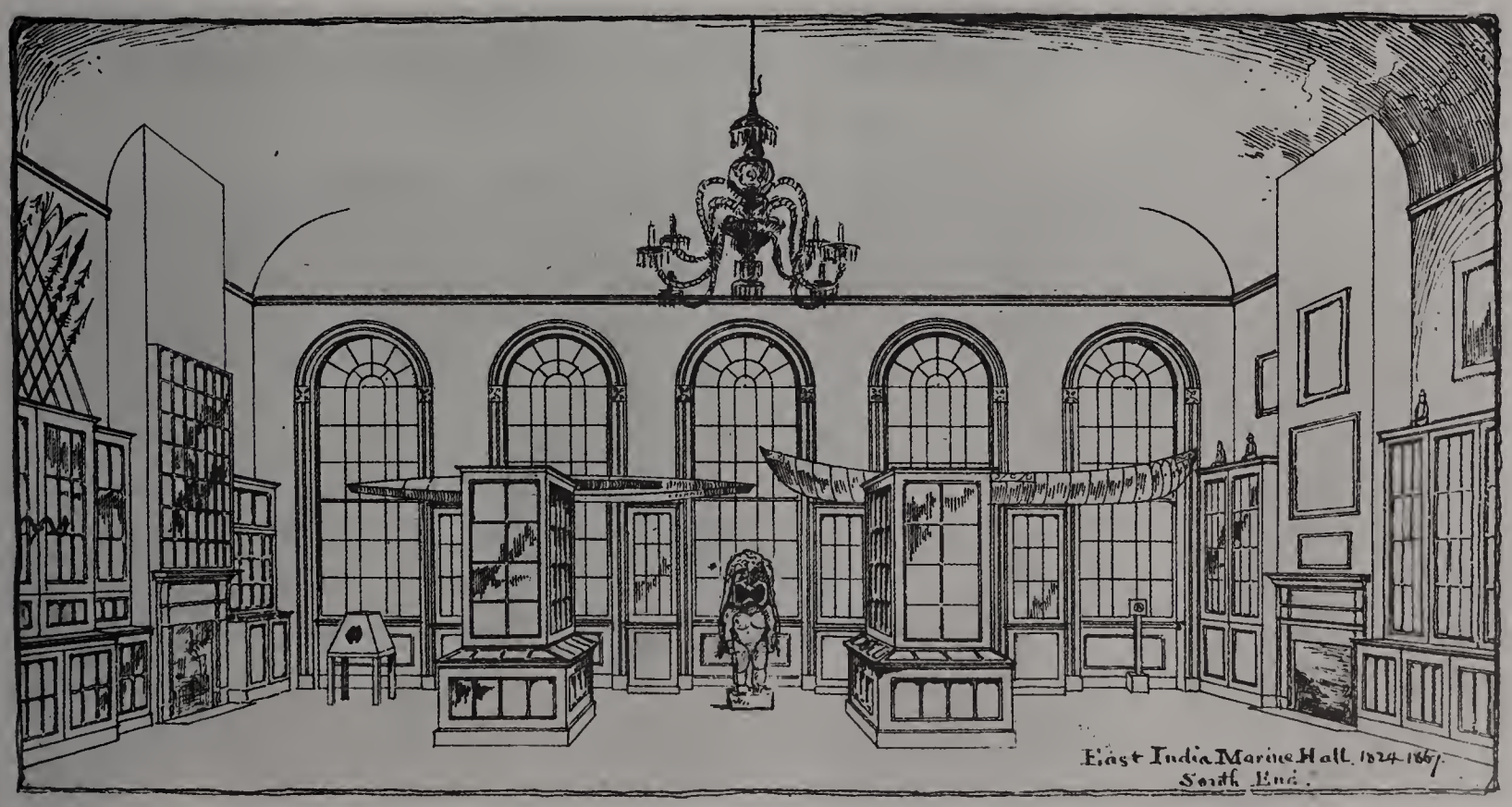
In 1799, the intent to organize an assortment of rare, exceptional, and extraordinary objects was not a wholly novel concept. In America, the Library Society of Charleston, South Carolina, had started a collection in 1773, and in 1786, Charles Wilson Peale founded a museum focused on both the natural history and the "uncivilized" races of America. Unlike these organizations, however, the collections of the East India Marine Society were an intentional reflection both of Pacific people and places, and of the New England mariners who traveled there. Each member was expected to contribute curiosities that they had collected on their own voyages overseas, so that inasmuch as these curiosities reflected the spectacular variety of a newly accessible world, they also represented the almost infinite variety of the society members' experiences. With the colonial yoke recently shaken, they invited others to visit, observe, and recognize just what an intrepid and worldly lot they all had become.

The collection was exhibited in a form that by today's standards would be considered uncategorized and undigested, with visitors rambling around the hall and taking in each item as an individual object of wonder and the whole room as a window onto an alien and fascinating world. Each "curiosity" served as an individual fragment of information and knowledge about a world that, although at a great physical distance, had



The facade of East India Marine Hall as it appeared about 1870. Photograph courtesy of the Peabody Essex Museum.





Two views of the interior of East India Marine Hall and the society's collections as they appeared between 1825 and 1867. These drawings were produced circa 1879 by James H. Emerton from information supplied by Dr. Henry Wheatland. Photograph courtesy of the Peabody Essex Museum.

recently become closely connected to the people of New England.

The museum exhibited a broad array of objects intended to inspire fascination and learning. Objects such as a "Ball of hair taken from the stomach of a cow from South Salem" might have sat beside "Drawers worn by females in Lapland, made of the Hair of the Rein Deer."[2] A handwritten catalogue of the museum was kept from the start, and a large number was affixed to each item to identify it and keep track of the information that was associated with it. Entries in the museum catalogue were generally brief, but information that was considered of importance usually included what the object was, where it had come from, and who had donated it. A printed catalogue produced in 1821 allowed the visitor to walk around and look up the information about each piece while standing in front of it. By collecting and recording basic information about each specimen, the society created a database that today is indispensable for the study of early American maritime history and the related decorative arts. Among the historical riches within the museum catalogue are several of the earliest extant references to engraved whale teeth, what is known today as the art of scrimshaw. Specifically, the chronological record of accessions into the museum identifies a small group of scrimshaw that was acquired prior to the printing of an 1831 edition of the catalogue, making them the oldest known documented examples of this classic form of whaleman's art.

Although unmodified teeth of marine mammals, including one from a sperm whale, entered the museum prior to 1821, they were viewed strictly as natural curiosities, specimens that represented the diversity of nature, and quite unrelated to the arts or industries of the mariner. On the other hand, a man's cane has been in the collection since before the first edition of the catalogue was printed in 1821, when it was described as a "Walking stick made from the Jaw of a Whale." The shaft is panbone, and the turk's head handle is carved from whale ivory, making it a particularly early documented example of the whaleman's art. Since it was considered the duty of the East India Marine Society members to acquire unusual objects for their museum's collection, it only follows that one who wanted to prove his dedication to the society's mission might donate an exotic object even though he was not a member. The donor of this cane, Captain Henry Nichols, was voted into society membership the year after his gift appeared in the catalogue. The cane must have been considered quite unusual at this time in order to have been accepted for the collection at all. A range of utilitarian items were made from and decorated with whale products prior to the advent of strictly decorative objects, but it was during this era that the first engraved whale teeth were accessioned into the collection as well.

Sometime between the printing of the 1821 and the 1831 editions of the catalogue, four decoratively engraved whale teeth arrived in the museum. First mention of them in the museum archives is in the 1831 edition of the catalogue, and it is likely that they arrived only a few months prior to the printing. The donors of these teeth, Captain James W. Cheever, George Peirce, and Captain William Osgood, were among nineteen people thanked at the 1 September 1830 meeting of the society for having made a donation to the collections since 7 July of that year. Captain William Osgood's donation included two items, a small tooth from a sperm whale neatly rendered with allegorical figures of Britannia and Columbia, and a larger tooth depicting the merchant vessels *Chinchilla* and *Tamaahmaah* that were commanded by the Marblehead brothers Thomas and John Meek. One vessel adorns each side of the large, flat tooth. Both of these whale teeth have been attrib-

uted to the early scrimshaw artist Edward Burdett from Nantucket.[3]

Burdett's work displays an extremely advanced level of craftsmanship at a time when there were very few practitioners in his field of decorative art. Although all scrimshaw was recognized as notable at the time these teeth were made, Burdett's work continues to stand out for its quality in a field crowded with later examples by less accomplished artists.

The museum catalogue provides the two teeth with early provenances and associations with important American mariners. The two other teeth that came to the museum in the same year are quite different in style, because of the great deal of documentary information that they bear as part of their decoration. These two teeth follow the standard convention developed by Frederick Myrick for patterning and imagery on his works. One side of each tooth presents a broadside portrait of the ship *Susan* on the Japan whaling grounds. The reverse of each shows the ship homeward bound, with the requisite ribbon identifying the artist's name, the motto "Death to the Living, Long life to the killers / Success to sailors wives / & greasy luck to whalers," all surmounted at the tip by an anchor, American eagle, and crossed flags.[4] They were donated to the East India Marine Society by two separate members late in the year 1830 and were described as a "Tooth of a Sperm Whale, curiously carved" and "Another, carved by the same hand." The wording of this description implies a certain novelty to the pieces, and the notable absence of the word "scrimshaw" suggests that it had yet to come into common parlance, at least among merchant sailors not in the whaling business. The museum accession records of the first four teeth into the collection, including these two made by Myrick, form the first known documentation of the existence of the art of scrimshaw.

This constitutes far more documentation than anything extant for the early history of other Myrick teeth, and establishes these two works as



Whale tooth engraved by Edward Burdett with a portrait of the ship *Chinchilla* of New York, commanded by Thomas Meek. The reverse depicts the *Tamaahmaah* commanded by his brother John. The tooth was donated to the museum in 1830. M465. Photograph courtesy of the Peabody Essex Museum.

the baseline references for authenticity in a category fraught with questionable pieces. Nonetheless, such information raises tantalizing historical questions as well. For instance, how did the teeth get from the whaleship *Susan* somewhere in the Pacific Ocean, where they were engraved and dated (2 January 1829 and 22 January 1829), to Salem, Massachusetts, where they were recorded in the accession book late in 1830? How did the two donors acquire one tooth each, and make two separate donations? Although these questions will never be answered definitively, enough evidence exists to construct a possible scenario to flesh out the only brief undocumented period in the lives of these teeth.

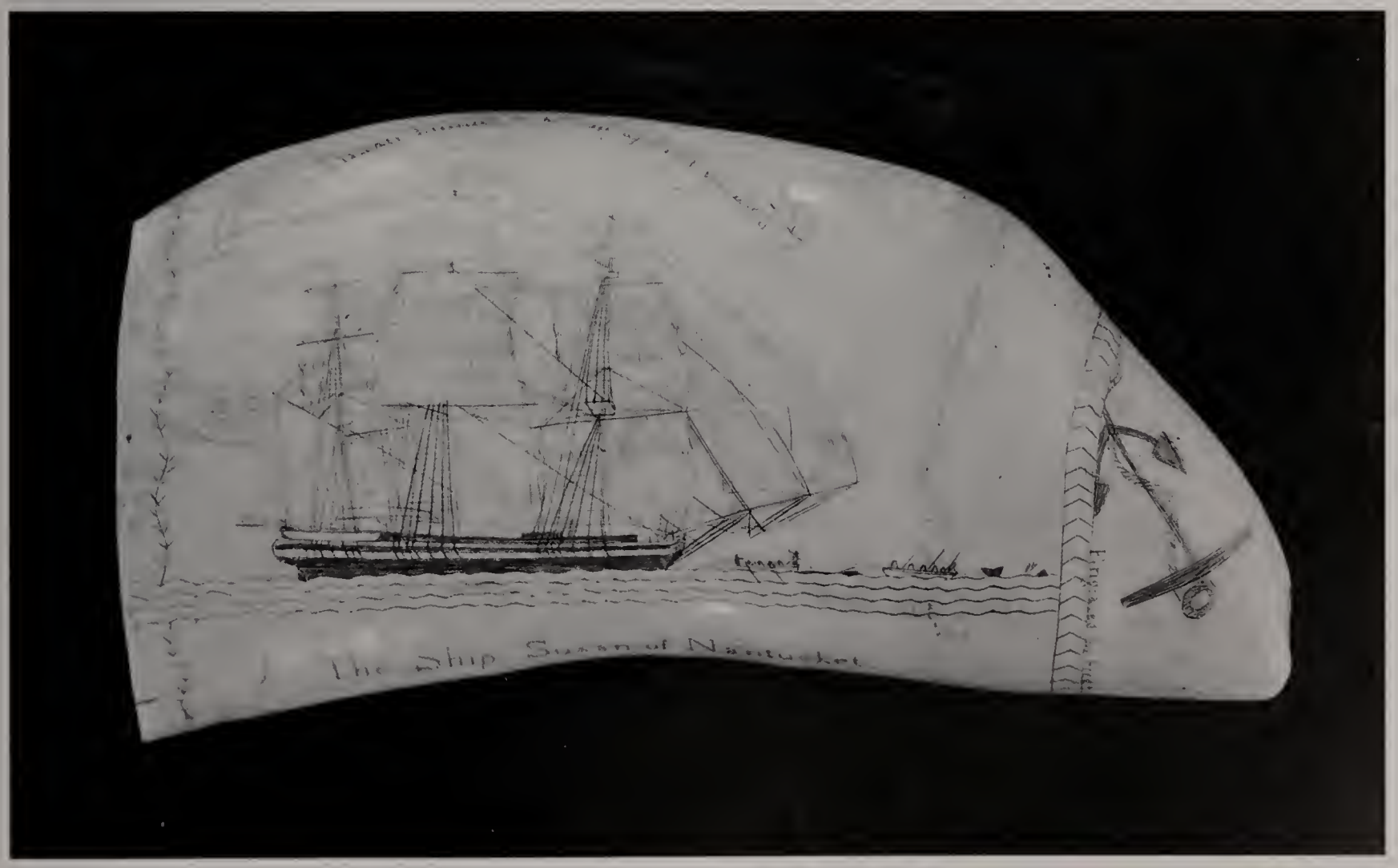
The two donors were successful Salem ship captains who each gave many items to the society's museum. Captain James Cheever (1791–1867) had been a cabin boy on the first voyage of the privateer *America* in 1804, and became her commander at the age of twenty-two. There is no evidence that he was involved in the whaling industry until later in the 1830s, when he was listed as a master and part owner of several Salem whaleships. He gave at least thirty items to the museum over two decades, including a plaster bust of Voltaire, a carving knife from St. Helena (said to have been the property of Napoleon Bonaparte), a mackerel caught in Salem Harbor (unusual for some characteristic that was not recorded), and a duck-billed platypus skin. Of particular note, though, is a group of items from the west coast of South America, including "a painted oil painting of Hades or Purgatory," "fossil coral from Coquimbo 60 feet above the level of the sea," and "copper ore from Coquimbo yielding about 26 per cent of copper." This diverse assortment of objects no doubt represented Cheever's catholic interests as well as those parts of the world where he or his ships traveled. The other donor was George Peirce (1809–68). He gave at least ten objects to the museum over the course of several years, including the skin of an orangutan and some chain mail from India.

There is no direct evidence that the two men worked together aboard the same ship; however, they were both Salem-based merchant mariners, and so it is distinctly possible. Neither was involved in whaling at the time of the *Susan*'s voyage, but in 1832, Peirce became master of the whaler *Eliza,* and in 1838, Cheever is listed as her owner. Both men owned shares in many vessels and had a broad circle of business associates, but the only associate held in common was the prominent East India Marine Society member Stephen C. Phillips, who appears to have worked frequently with both. Later in the 1830s, Phillips invested heavily in Salem whaleships, and also gave scrimshaw to the museum collection himself. Only one merchant vessel, the bark *Derby,* actually links all three men. They were not involved in operations or ownership concurrently, but in part during the crucial time between the creation of the teeth and their acceptance by the museum. In 1826, Phillips owned the *Derby,* and a crew list of an outward bound voyage in 1830 identifies Cheever as master. In 1837, Cheever was registered as the bark's owner.[5] Just prior to the voyage on which Cheever was master, the bark *Derby* departed New York on a voyage to Valparaiso, Chile, on 21 June 1829. A journal of that voyage that appears to have been written by a mate notes that on 12 October, when the ship stopped at her first port on the coast of Chile, "the Captain and Mr. Peirce left for Conception City." On 16 October, the ship arrived in Valparaiso and sold a wide range of general goods carried from New York, including pepper, flour, spermaceti candles, oil, medicines, glass, ceramics, spices, and food.

The ship arrived at Callao on 17 November. On 18 November, the journal states that "Mr. Peirce left us for Lima." After the new year, the *Derby* sailed for Guayaquil where, on 16 February, the journal notes that they "Took on board 400 hides, and 26 cedar plank with a great assortment



Two *Susan*'s teeth carved by Frederick Myrick and donated to the collection of curiosities at the East India Marine Society in 1830. The top one was a gift of Captain James Cheever, and the other was presented by George Peirce. M13 and M464. Photographs courtesy of the Peabody Essex Museum.



of nicknacks belonging to the passengers." Two days later, we read that "The ladies came on board, a good assortment of sizes, ages, and sexes."[6] The journal does not state where these passengers disembarked, nor whether they left with all their knickknacks.

Nowhere in the journal proper does Peirce's first name appear, but on a scrap of paper inserted between the pages, the author practiced writing several names that also appear within, including "Geo Peirce." At least one of these men was on the Pacific coast of South America late in 1829. Given the context in which he is mentioned, George Peirce appears to have been acting as supercargo for the voyage.

Although relatively little is known about the maiden voyage of the whaleship *Susan,* except what is listed in Starbuck and those places identified on the teeth (i.e., the Japan grounds), other interim destinations can be inferred from what we know about the normal North Pacific whaling cruise of that era. In Myrick's day, the Japan whaling grounds constituted a vast stretch of the Pacific from just west of Hawaii to the Japanese archipelago.[7] With that country closed to foreigners, whalers in need of refreshment resorted to the Hawaiian Islands. Returning home to New England, they passed through the Peru whaling grounds, down the South American coast, and around Cape Horn. There is no direct evidence that the *Susan* called at a Chilean or Peruvian port on her return during the first half of 1829, but it was common for whalers and merchantmen to do so. If the *Susan* arrived home 27 October 1829, then she was heading down the coast toward the Horn sometime around July, for a rounding in the dead of the southern winter. George Peirce and the *Derby* arrived on the coast about three months later.

Although the timing of the voyages allows for the possibility that the teeth traveled back to Massachusetts aboard the *Susan* and were acquired by Peirce and Cheever there, there are other, more compelling explanations. In at least



Photograph of a crayon portrait of Captain James Cheever (1791–1857), donor of a *Susan*'s tooth to the East India Marine Society. The photograph was a gift of Charles Cheever, the captain's son, in 1892. The location of the original is unknown. Photograph courtesy of the Peabody Essex Museum.

some and possibly all cases, Myrick's teeth were made to sell or give away as gifts—one piece even includes the words "done by Frederick Myrick for Mr. Prince Coffin." It is quite possible that *Susan*'s teeth were created to act as a sort of business card to give out at gams when whalers met in mid-ocean.[8]

The conclusion to this narrative comes with Peirce acquiring the two teeth somewhere during his adventures in Chile or Peru. On 1 July 1830, the crew of the bark *Derby* sighted Cape Cod light and were home. Between 7 July and 1 September of that year, one of the teeth was transferred from Peirce to Cheever, and they each gave one to the East India Marine Society. George Peirce was accepted into society membership the

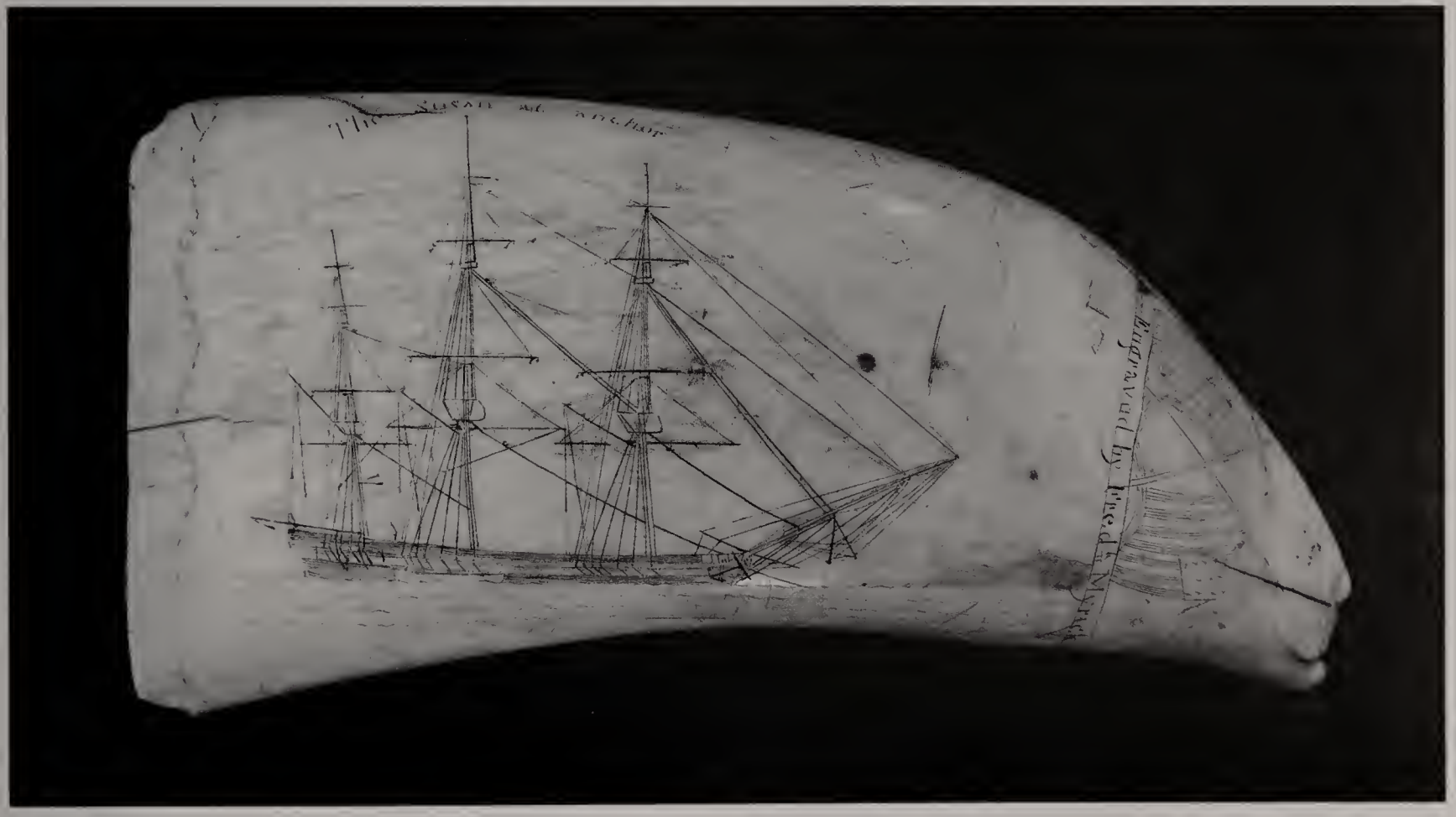
very month he returned from that voyage. Whatever the precise sequence of transferral of the teeth, it seems that they have had very few owners between their original maker and the present day.

Another Tooth from the *Susan*

In the decades following the acquisition of their first pieces of scrimshaw, the museum's collection continued to grow. Much of the scrimshaw that came in was donated by sailors who were either involved in Pacific whaling themselves, or who were trading there and may have received the pieces directly from the artists. After 1900, many pieces were acquired that were donated or sold by other collectors or museums. These donors were already one or more generations separated from those responsible for their manufacture.

Artifacts of the American whaling industry were acquired from a range of sources. For instance, in 1910, a pair of rope shoes for walking inside a whale carcass was purchased from Huber's New York Museum on Fourteenth Street, which was closing. Other museums apparently did not quite know how to classify scrimshaw, and after a time concluded it was inappropriate for their collections. In 1906, Harvard's Peabody Museum donated a finely carved pair of decorative rigging blocks that they had received from the old Boston Museum. An evocative twisted harpoon head was among more than one hundred items given by the Field Museum of Natural History in 1906, following their display of material at the Chicago Exposition.

On 24 October 1921, the museum staff determined that another *Susan*'s tooth would make a worthwhile addition to the collection. When it entered, the tooth joined a scrimshaw collection



View of the unfinished side of a *Susan*'s tooth purchased for the Peabody Museum collections in 1921 at the sale of the Glen Island Museum collection. M2509. Photograph courtesy of the Peabody Essex Museum.

that was already ninety years old. The minutes of an accessions meeting explain the circumstances of the acquisition:

> Mr. Jenkins told of having visited the South Sea Museum, which consisted of a collection of Javanese weapons and little or nothing from the South Seas. Also he reported having attended an auction sale of the Glen Island Museum, purchasing 18 lots for us, 15 of whaling interest.[9]

Although the tooth is not itemized in the accession record from the sale, it arrived in the museum two days afterward. Jenkins may have just slipped it into his pocket instead of shipping it home with the other material purchased.

Glen Island was a popular resort with a casino in Long Island Sound. The entire island was owned by John Starin, a New York congressman and a shipping and real estate baron who owned the New Haven Steamship Line. Starin developed the island as an excursion destination for New Yorkers who traveled on his vessels. One writer noted in a published biography during his lifetime that one "trait of Mr. Starin's character is his remarkable reverence for the traditions of the past. He cherishes every memento of such a nature." As testimony to his interest in historical artifacts, the author itemizes "the bell of the steamboat which first ploughed the waters of the Hudson; and like the old Egyptians who embalmed the sacred Bull, he has preserved the skull of the first cow he ever owned."[10]

It is difficult to determine what it was like to experience a visit to Mr. Starin's museum and the context in which he exhibited his *Susan*'s tooth, but in a 1929 article from the *New York Sun,* under the heading of "Museum was a Queer Place," the writer had this recollection of it as it was in the 1890s:

> when Glen Island was giving Coney Island a run for its money, and the bathing girls looked more like farmerettes in raincoats, one of the chief attractions of the place was Mr. Starin's museum.[11]

The sale of his collection was undertaken by the firm of Elliott Haaseman in New York City, and contained entire sections on Egyptology, algae, Mollusca, and Americana. This latter section included whaling material:

> A very unique Whaling Collection, mostly obtained in New Bedford[,] Mass., America's famous whaling town. To this Mr. Starin gave particular attention and the greatest care and precision as to authenticity of every item.[12]

Lot #119, described as a "Whale tooth enhanced with scrimshaw work," is most likely the tooth that Jenkins purchased for ten dollars. One side of this tooth is actually unfinished and the tooth exhibits heavy wear, including a substantial chip at the tip and some other letters lightly scratched in. The date it bears places it last in the sequence of *Susan*'s teeth, only forty-six days before the ship arrived back in New England. The whaler was most likely somewhere in the South Atlantic at this time. How many hands the tooth passed through before ending up with Mr. Starin, and how it got battered around so much before 1921 are questions that will probably never be answered.

In 1955, Everett U. Crosby made the following harsh assessments:

> The Peabody Museum has a third tooth dated September 11, 1829 [which is incorrect, it is dated September 4]. It is in a crude and unfinished state, is not of the same technique as the others, and the Museum suggests it should be disregarded.[13]

Today, this tooth is considered to be not only authentic, but also particularly interesting for the very reason it was at one time disregarded—the unfinished state. Although the provenance and condition of this tooth do not equal the other two, it is nonetheless an interesting work with an inscribed date that closes the chapter on Frederick Myrick's brief but influential artistic career. Myrick's productions gave birth to a class of artifact that was not produced to serve utilitarian purposes, and was thus distinct in the American whaling industry. From the earliest years, scrimshaw was created by sailor-artisans as souvenirs and collected and preserved by individuals and institutions as artistic records of whalemen's activities and experiences.

Notes

1. *The East-India Marine Society of Salem* (Salem, Mass.: W. Palfray Jr., 1821), 3–4.
2. *The East-India Marine Society* (Salem, Mass.: Salem Press, 1831), 155, 161.
3. Joshua T. Basseches and Stuart M. Frank, *Edward Burdett, 1805–1833: America's First Master Scrimshaw Artist* (Sharon, Mass.: Kendall Whaling Museum, 1991) (Monograph Series, no. 5).
4. Stuart M. Frank, *Dictionary of Scrimshaw Artists* (Mystic, Conn.: Mystic Seaport Museum, 1991), 96–98.
5. *Ship Registers of the District of Salem and Beverly, Massachusetts* (Salem, Mass.: Essex Institute, 1906); and National Archives, Waltham Branch.
6. Shipping logbook of the bark *Derby,* 24 June 1829 to 1 July 1830, Phillips Library, Peabody Essex Museum, Salem, Mass.
7. Rhys Richards, "Honolulu and Whaling on the Japan Grounds," *American Neptune* 59 (1999): 189–97.
8. Personal communication from Paul Madden.
9. Peabody Museum of Salem accession record book, 24 October 1921, 31.
10. William L. Stone, *The Starin Family in America* (Albany, N.Y.: Joel Munsell's Sons, 1892), 123–46.
11. "Glen Island's Bridge Ready," *New York Evening Sun,* 18 May 1929.
12. Elliot A. Haaseman, *Illustrated Catalogue of the Famous Glen Island Museum,* 17–22 October 1921 (New York, 1921).
13. Everett U. Crosby, Susan*'s Teeth and Much about Scrimshaw* (Nantucket, Mass.: Tetaukimmo Press, 1955), 3.

IN THE HEART OF THE SEA
The Tragedy of the Whaleship Essex



Nathaniel Philbrick

"A book that gets in your bones...Philbrick has created an eerie thriller from a centuries old tale....Scrupulously researched and eloquently written....It would have earned Melville's admiration."—*The New York Times Book Review.* "Spellbinding."—*Time.* Winner of the National Book Award.

Penguin **320 pp.** **0-14-100182-8** **$14.00**

THE LOSS OF THE SHIP ESSEX, SUNK BY A WHALE
First-Person Accounts

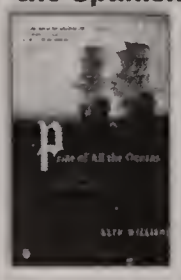


Thomas Nickerson, Owen Chase, and Others

Edited by Thomas Philbrick. Introduction by Nathaniel Philbrick. Combines the newly discovered account of the wreck of the Essex by its fifteen-year-old cabin boy Nickerson with the long-definitive account by its first mate Chase. Also includes more than a dozen other contemporary accounts from articles and newspapers.

Penguin Classic **256 pp.** **0-14-043796-7** **$12.95**

THE PRIZE OF ALL THE OCEANS
Commodore Anson's Daring Voyage and Triumphant Capture of the Spanish Treasure Galleon



Glyn Williams

"A quite remarkably erudite and deeply informed book." —Patrick O'Brian. The power of the sea and man's fragility as he confronts it are terrifyingly portrayed in this rousing, historic round-the-world treasure hunt.

Penguin **288 pp.** **0-14-100226-3** **$14.00**

THE BOUNTY MUTINY

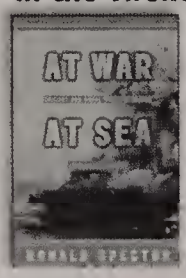


William Bligh and Edward Christian

Edited with an Introduction by R.D. Madison. For the first time in one volume—all the relevant texts and documents related to a drama that has fascinated generations. Here is the full text of Bligh's *Narrative of the Mutiny*, the minutes of the court proceedings gathered by Edward Christian in an effort to clear his brother's name, and the highly polemic correspondence between Bligh and Christian—all amplified by Robert Madison's illuminating Introduction and rich selection of subsequent *Bounty* narratives.

Penguin Classic **224 pp.** **0-14-043916-1** **$13.00**

AT WAR AT SEA
Sailors and Naval Warfare in the Twentieth Century



Ronald H. Spector

"Without question, *At War At Sea* is the most riveting history of Sea Power in the Twentieth Century yet written...This engaging study is destined to become a naval history classic. When it comes to understanding modern armadas and fighting sailors, Spector is in a league of his own." —Douglas Brinkley.

Viking **480 pp.** **0-670-86085-9** **$27.95**

MR. MIDSHIPMAN EASY



Frederick Marryat

New Introduction by Tim Fulford. Based on the author's own experiences, this is the tale of a young man who finds his destiny at sea during the Napoleanic Wars. "Frederick Marryat's greatness is undeniable."—Joseph Conrad.

Signet Classic **400 pp.** **0-451-52796-8** **$5.95**

ORDEAL BY SEA
The Tragedy of the U.S.S. Indianapolis



Thomas Helm

July 30, 1945: The heavy cruiser U.S.S. Indianapolis was sunk by a torpedo. 1,196 men went into the water. When rescue arrived five days later, only 317 remained. Full of harrowing personal accounts from the survivors, and written by a veteran who served aboard the cruiser before the attack, this text chronicles the human drama and sensational aftermath of one of the worst disasters in naval history.

Signet **256 pp.** **0-451-20447-6** **$6.99**

THE PRIZE GAME
Lawful Looting on the High Seas in the Days of Fighting Sail

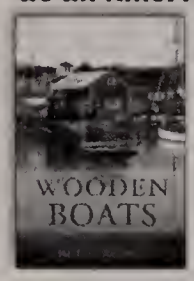


Donald A. Petrie

"This is an extraordinary book. All the romance and adventure from the age of piracy and privateers told from a hitherto unexplored perspective—that of the law of the time so constructed and interpreted that it fostered and protected what otherwise would have been an era of lawlessness at sea."—Walter Cronkite.

Berkley **240 pp.** **0-425-17829-3** **$13.00**

WOODEN BOATS
In Pursuit of the Perfect Craft at an American Boatyard



Michael Ruhlman

"An insightful look at the life and work of two legendary boatbuilders (Benjamin and Gannon), whose boatyard on Martha's Vineyard is the site of the most innovative work happening today." —*Publishers Weekly.*

Viking **320 pp.** **0-670-88812-5** **$24.95**

PENGUIN PUTNAM INC.
ACADEMIC MARKETING DEPARTMENT • 375 HUDSON STREET • NEW YORK, NEW YORK 10014-3657 • www.penguinputnam.com

Myrick's Scrimshaw:
Benchmarks and Anomalies

by Donald E. Ridley

Subsequent to the Kendall Whaling Museum's annual Scrimshaw Collectors' Weekend, 26–28 June 1998, which provided the basis of the material presented here, three additional *Susan*'s teeth have been discovered. These are dated 8 February 1829, 18 March 1829, and 27 March 1829, and all three have been examined and authenticated. The characteristics of these pieces, for their dates, conform to those discussed here. All Myrick attributions, together with one that has been discredited, are listed in Table 1.

Ever since Everett U. Crosby published Susan*'s Teeth and Much about Scrimshaw* (1955), it has been accepted that there is a consistent iconography present on all of Frederick Myrick's scrimshaw. While this is true of ship profiles on both sides and the use of crossed flags at the tip of all known pieces, other details are variant. The exhibit attendant to the 1998 Scrimshaw Collectors' Weekend provided the opportunity to examine twenty-six of the now thirty-six attributions listed in Table 1. In addition, illustrations are available for all of the then remaining seven pieces. The earliest piece listed by Crosby was dated 10 December 1828, then in the possession of Miss Pauline Brown of Nantucket, but for which no illustrations or description existed.

Shortly before the weekend event, we were advised of a previously unknown piece dated 18 December 1828 that was sent to us for examination and became part of the twenty-six piece exhibition. Subsequent to the meeting, the owner provided the provenance of the piece as known to him, stating that it had been given to him by one or more of three maiden aunts, one of whom was Pauline Brown. The Brown sisters were resident on Nantucket in 1955, and it must be presumed that Crosby gave an erroneous date. This is not the only error in his book. In addition to the seven pieces listed, he discusses two others. One, held by the Peabody Essex Museum, he incorrectly dates as 11 September 1829 rather than 4 September 1829, and doubt was cast on its authenticity. Any doubt as to the authenticity of this piece was removed as a result of the examination of it in the presence of the other pieces. The last piece mentioned by Crosby was a piece "at one time owned by Ashley," but its location was

---

Donald E. Ridley, a retired marine engineer, is assistant curator and supervisor of the Scrimshaw Forensics Laboratory at the Kendall Whaling Museum. His *Frederick Myrick: A Catalogue Raisonné* was published in 2000; he is also currently working on a history of steam navigation.

unknown to him. In fact, the tooth was in the possession of Ashley—and subsequently his family—until 1973, when it was presented by them to the Old Dartmouth Historical Society/New Bedford Whaling Museum. The significance of the dates that appear on twenty-six of the pieces has also been questioned. A hypothesis that the dates are significant will be put forth and examined. Another question that frequently arises is why are there teeth that depict the *Ann, Barclay,* and *Frances?* A possible reason for this will be presented. Finally, benchmark and anomalous icono-

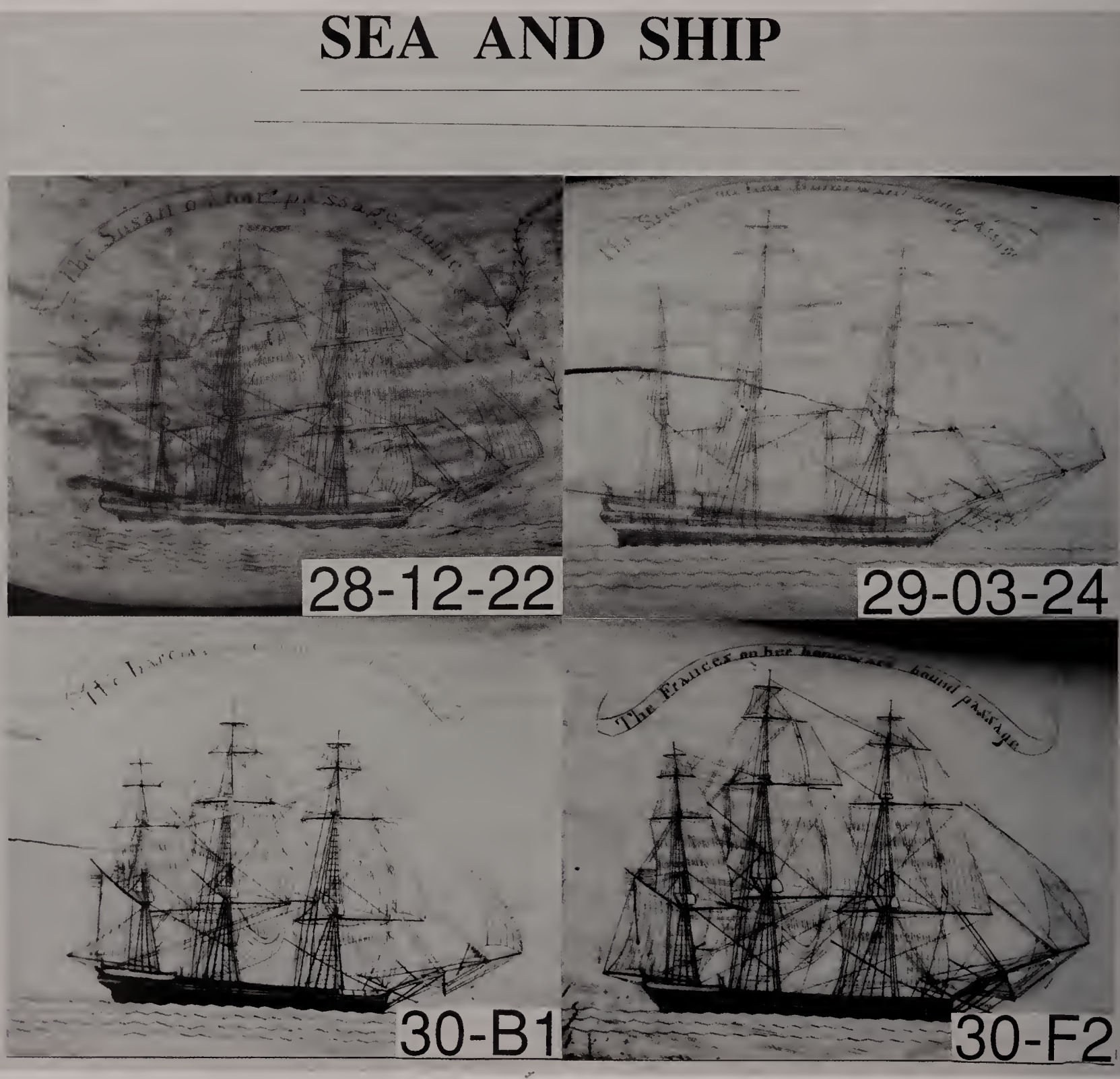


Fig. 1. Typical homeward-bound scenes with the *Susan* under full sail. The homeward bound pennant, shown on 28-12-22, also appears on 28-12-18, 28-12-26, and 29-01-02, but is absent on all the others. Note the change in representation of the sea from many wavy lines on the earliest pieces, 28-12-22 here, to the V shape shown on the other three pieces illustrated. Photographs courtesy of the Kendall Whaling Museum.

graphic details will be discussed, and certain conclusions drawn.

Characteristics Present on All Pieces

Ship portraits, embodying accurate detail of rigging and sails, are a hallmark of Myrick's work, and are rendered with great consistency on all of the pieces. Fig. 1 illustrates the "homeward bound" scene from one of the earliest (28-12-22) through what is believed to be one of the last (30-F2) pieces that Myrick engraved. These also illustrate, in part, the development of Myrick's style of engraving over time. The earliest pieces are characterized by shallow lines, while those pieces created towards the end of the series have deep, firm lines that are executed in a "slashing" style. In particular, note the representation of the sea. The earliest pieces have approximately eight wavy lines. This representation is used through 29-01-07 (six of the pieces examined). Starting with 29-01-13, the sea is less wavy and is composed of fewer lines. There are five lines on 29-01-13 and four on all subsequent teeth except 30-F2 (fig. 1), which has three lines. The lines also have a more pronounced V shape on the later pieces.

Crossed flags appear on all pieces. When the American flag is present, a rainbow is engraved beneath it, while the Union Jack surmounts a single-line arch. Both flags appear on 28-12-18 as illustrated in fig. 2. The Union Jack also appears on both *Ann* of London teeth (28-12-26 and 29-01-07), while crossed American flags are present on all the other pieces.

The tip area of the tooth is always divided from the body by a circumferential line or lines. The upper lines (or single line) serve as the terminus of the rainbows, arches, flagstaffs, and/or other iconography at the tip. In some cases, the signature and the date appear between two dividing lines, in a few above the line where a single line was used, and in a very few cases in a different location.

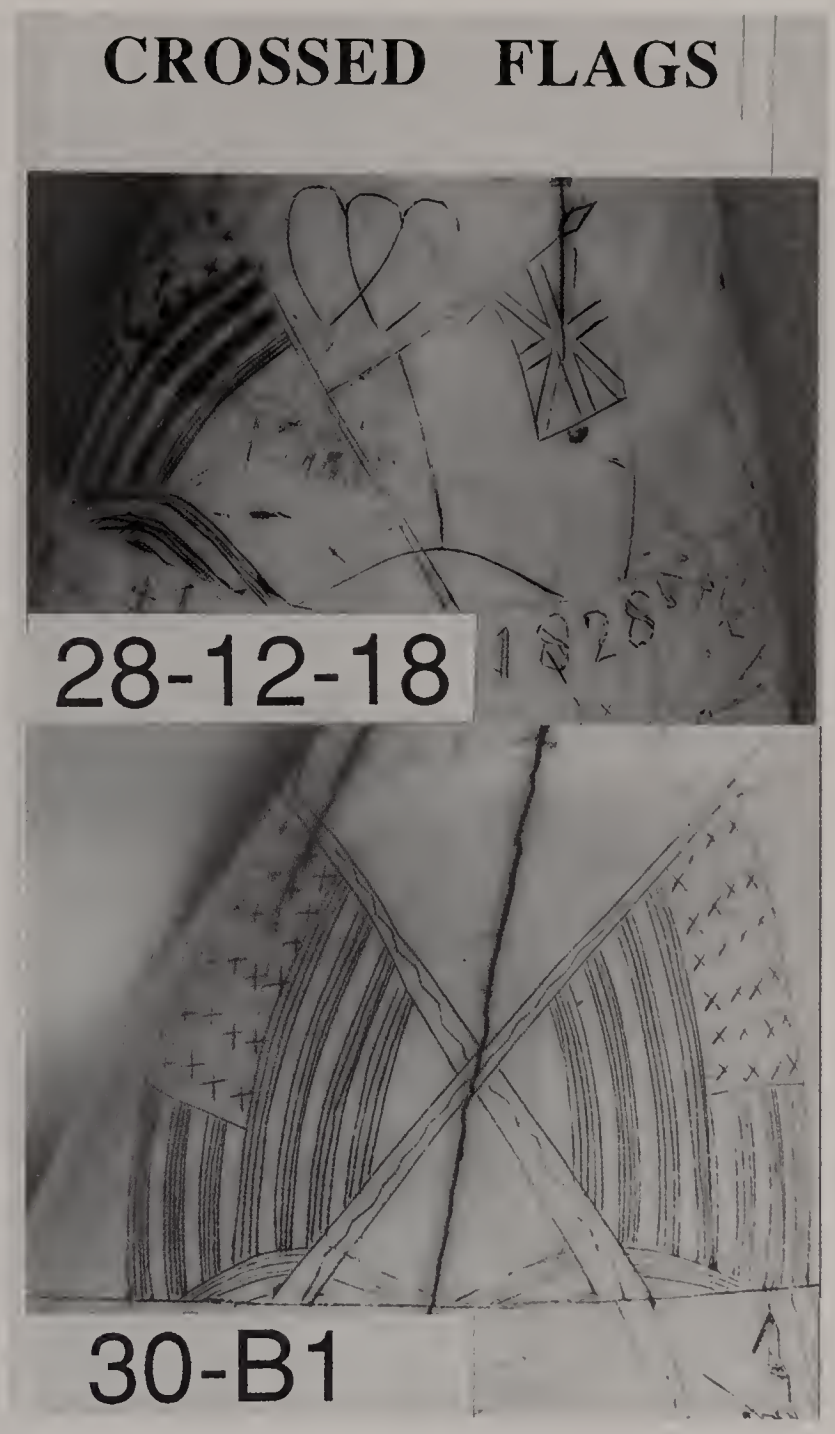


Fig. 2. Both the American flag over a rainbow and the Union Jack over a single-line arch appear on 28-12-18. Other than the two *Ann* of London teeth, this is the only piece with a Union Jack. The broad flagstaff with halyard on 30-B1 is unique. Photographs courtesy of the Kendall Whaling Museum.

A significant amount of text appears on all of the pieces, and it is from this that we discern a continuous progression in the shape of the letters as well as the style of engraving. The earliest pieces exhibit very elaborate letter forms. The uppercase letters conform to the title portion of the "Specimen of Penmanship" executed by

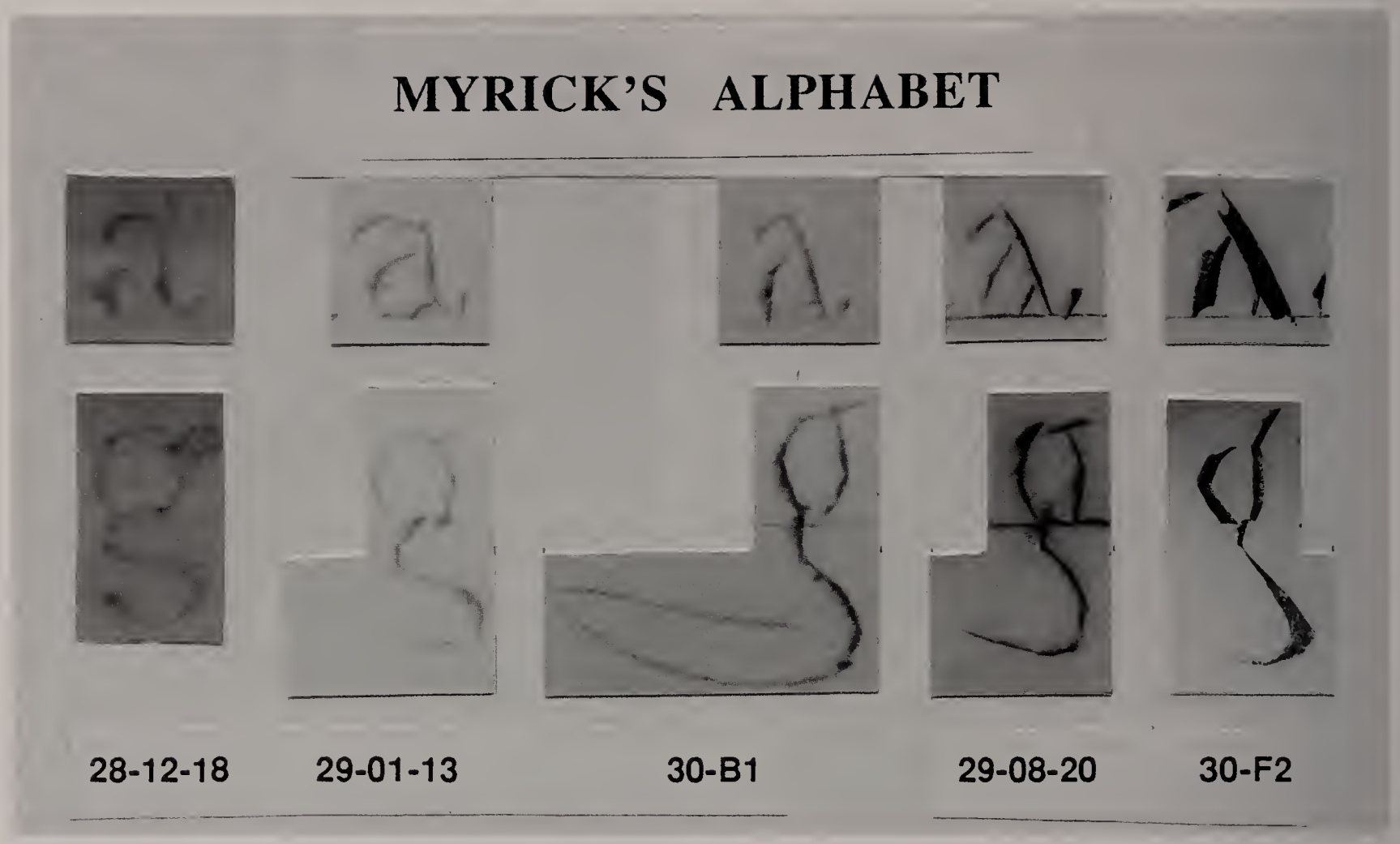


Fig. 3. The letters *a* and *g* illustrate the progression of style from the full rounded double-line form to rounded single line and then to the deep slashing style. Note also the progression in the use of the guideline to form the lower element of the body of the letter beginning with 30-B1. This practice is evident on 29-03-24 and is fully developed on 29-08-20. Photographs courtesy of the Kendall Whaling Museum.

Myrick in 1821, held by the Nantucket Historical Association. The letters become simpler in shape as time progresses, and finally assume the deep "slashing" style referred to earlier. Consider the *a*'s in fig. 3, and note the following:

1. 28-12-18 is double-lined, erect, and has a rounded shape, with the body of the letter closed at the base.
2. 29-01-13 is single-lined, erect, and retains the rounded shape with the base of the body closed.
3. 30-B1 is single-lined, sloping, and not as rounded; the base of the *a*'s body is closed.
4. 29-08-20 is single-lined, sloping, not rounded, and the guideline forms the base of the body of the letter.
5. 30-F2 has very deep single lines, sloping, not rounded, and the guideline forms the base of the body of the letter.

A similar progression exists in the *g*'s in fig. 3 with respect to line quality, rounding, and closure of the body of the letter, but with the following additional characteristics:

1. 28-12-18 has top closure, is elaborate, and the tail is a full backward sloping S shape.
2. 29-01-13 has top closure, a single-line projection, and the tail remains a full backward sloping *s*.
3. 30-B1 has top closure, a single-line projection, and the tail is more erect and no longer a full S shape.

4. 29-08-20 has top closure, a single-line projection, the tail is a crescent, and the letter is erect.
5. 30-F2 is similar to 29-08-20, but now with very deep lines.

There is a decided change between 29-03-27 and 29-08-20. The style exhibited in 29-08-20 becomes progressively closer to that of 30-F2 in the balance of the dated pieces, six in all, ending with 29-09-04. All of the undated *Susan* teeth and the other *Frances* tooth are in the style of 30-F2.

Characteristics Present on Some Pieces

The fouled anchor makes its first appearance on 28-12-28, is absent on 29-01-02, reappears on 29-01-07 and remains for the balance of the dated and all of the undated pieces except on 29-09-04. Its iconographic treatment is, however, variable. These treatments are illustrated in fig. 4, and are grouped as follows:

1. The shaded anchor with inverted stock of 29-01-13 appears on seven sequential pieces,

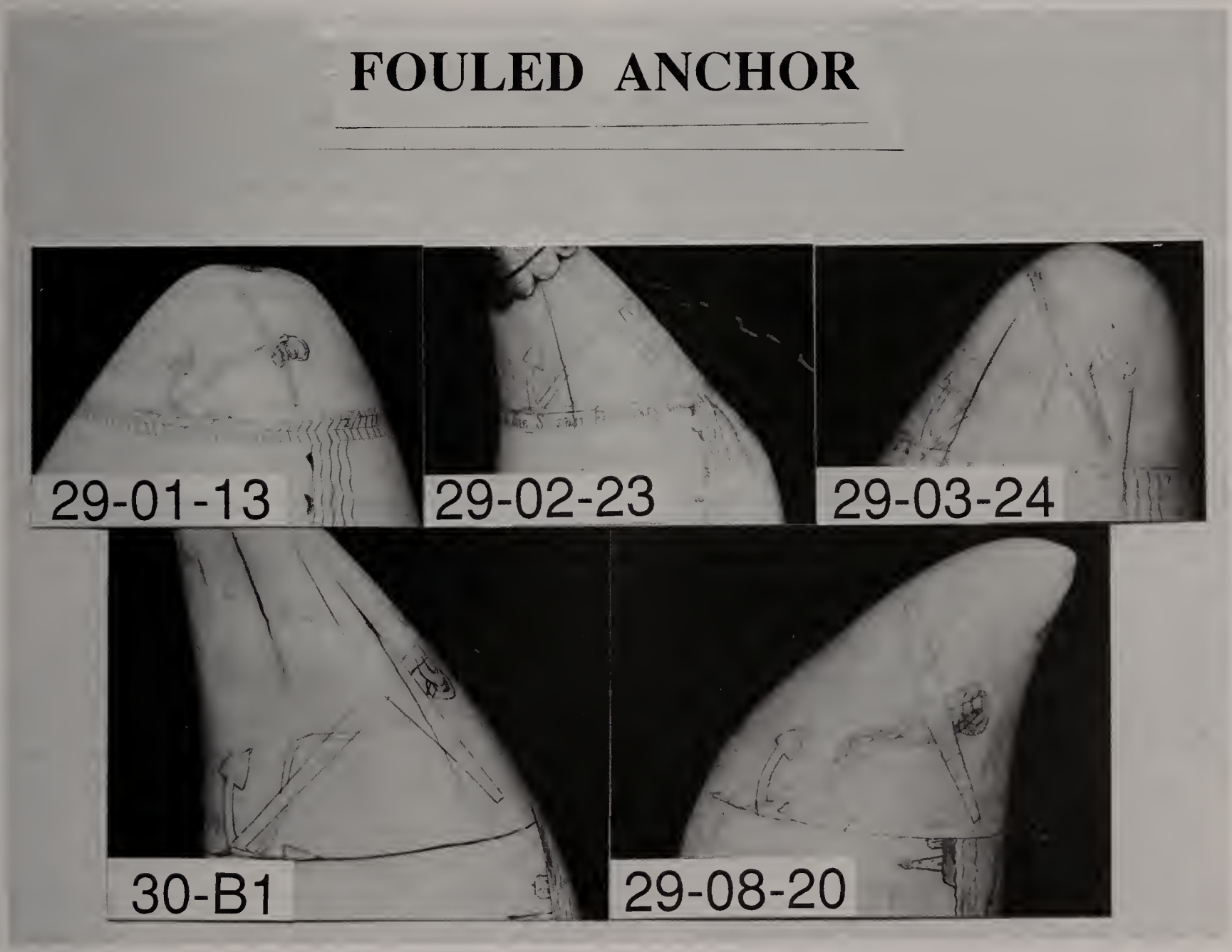


Fig. 4. Myrick used five styles of fouled anchors, all illustrated here. All dated pieces through 29-03-24 have the stock inverted; the balance of the dated and all undated pieces show the stock upright. All of the upright stocks have reinforced bands except 30-B1. Photographs courtesy of the Kendall Whaling Museum.



Fig. 5. The eagle and motto appear on all U.S. flag pieces. On all but 28-12-18, the motto is contained in a riband held in the eagle's beak. Photographs courtesy of the Kendall Whaling Museum.

29-01-07 through 29-02-07-1 and 29-02-09.

2. The unshaded anchor with inverted stock appears on four sequential pieces, 29-02-12 through 29-03-04, as well as 29-03-27, 29-02-07-2, and 28-12-28. Only 29-02-16 has reinforcing bands on the stock.

3. 29-03-24 only has an anchor with a partially shaded, inverted stock.

4. 30-B1 only has an unshaded anchor with an upright stock, the first occurrence of the latter.

5. Five sequential dated pieces beginning with 29-08-20 and all undated *Susan* and *Frances* teeth have unshaded anchors with upright stocks and reinforcing bands.

The eagle and the motto appear on all the U.S. ships, but not on the two *Ann* teeth. On 28-12-18, the eagle is surrounded by a double-line arch with the motto in uppercase letters filling the space between the two lines of the arch, as shown at the top of fig. 5. On all the other teeth, the motto is in a riband held in the eagle's beak, is in uppercase letters that do not fill the width of the riband, and the lower edge of the riband (used as a guideline) forms the lower element of the *B, E, L,* and *U,* as seen at the bottom of fig. 5. In each case, the eagle is surrounded by a serpentine vine arch, except for 28-12-18 and 30-S1 that have a single-loop vine arch.

The couplet "Death to the living, Long life to the killers / Success to sailors wives & greasy luck to whalers" first appears on 28-12-28 and continues in this, or a slightly modified second version, on all but three of the subsequent pieces. The second version substitutes "Long live the killers" for "Long life to the killers," and appears on six pieces: 29-02-16, 29-03-04, 29-08-24, 29-09-01, 30-B1, and 30S-5. The couplet is not present on 29-02-07-2, 29-02-23, and 29-09-04. This may be the reason that Crosby concluded that 29-09-04 was not completed.

The *Barclay, Frances,* and *Ann* Pieces

There are no logs or journals for the *Susan* or the three whaling ships listed above for their voyages during this period, the dates of which are shown in Table 2.

The piece dated 28-12-22 is inscribed "The Maria Islands" that are located in the vicinity of 107°W and 21.5°N, while the two *Ann* pieces are dated 28-12-26 and 29-01-07. Given the proximity of these three dates and the report of the *Ann* at 113°W a little over a month later, it seems probable that the *Susan* and the *Ann* may have spoken,

perhaps gammed, or may have been in company towards the end of 1828 to early 1829. It is also probable that the same circumstance prevailed relative to the *Susan, Barclay,* and *Frances,* given the completion of their respective voyages within a little over three weeks of each other. Although the evidence is circumstantial, it does not seem surprising to find pieces by Myrick's hand portraying these ships.

Benchmarks

Based on the examinations conducted and some of the details of these reported in the preceding commentary, certain benchmarks in Myrick's work can be established. These are:

1. The conformity of the hull, masts, and yards.
2. The conformity of the sails and rigging as reported by Janet West.
3. Representation of the sea as wavy lines through 29-01-02, and regular V-shaped lines subsequently.
4. The progression of letter shapes and depth of engraving.
5. A rainbow under the American flag and a single-line arch under the Union Jack.
6. Anchors, when present, have an inverted stock through 29-03-27, and an upright stock subsequently. In addition, all anchor stocks from 29-08-20 on have reinforcing bands.
7. The motto in the riband is in uppercase letters that are shorter than the width of the riband, and use the lower edge of the riband to form the lower element of *B, E, L,* and *U.*

Anomalies

There are some anomalies in the iconography of these pieces. These are:

1. The presence of the motto in the arch, rather than a riband, on 28-12-18, fig. 5.
2. There are three with respect to the anchors: the out-of-sequence unshaded anchor with stock inverted that appears on 28-12-28, the unshaded anchor with inverted stock and reinforcing band on 29-02-16, and the unshaded anchor with upright stock, but without reinforcing bands, on 30-B1. Only 30-B1 is illustrated, fig. 5.

BARCLAY COMPARISON

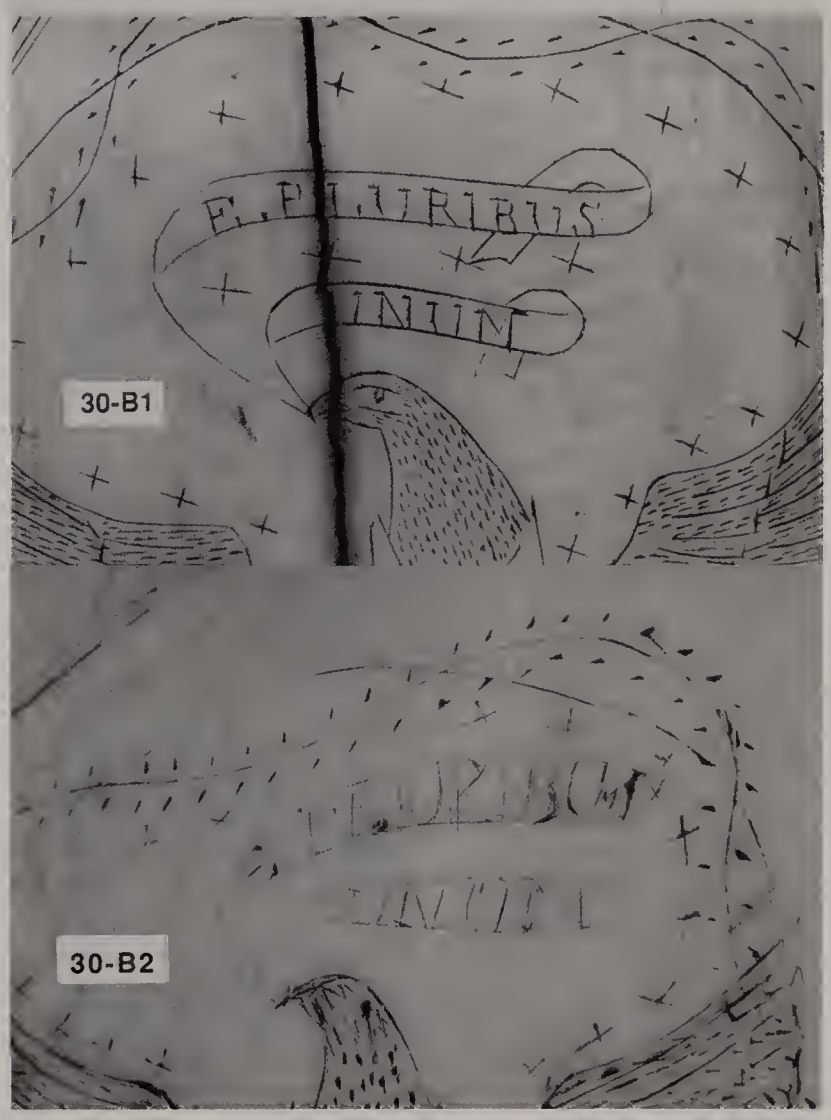


Fig. 6. One example of the inequality of execution between 30-B1, an authentic Myrick piece, and 30-B2, a bogus piece formerly attributed to Myrick. Note the general sloppiness of 30-B2, and the poor formation of the eagle's head and the letters of the motto when compared to 30-B1. Photographs courtesy of the Kendall Whaling Museum.

3. There are broad flagstaffs with halyards on 30-B1, fig. 2. All the others have narrow staffs without halyards.
4. There is cross-hatched shading of the hull on 30-B1. All the others have longitudinal shading lines, fig. 1.
5. The twined-vine arch surrounding the eagle on 29-02-08 has two flowers center top, and there is an untwined-vine arch over the eagle on 30-S1, neither illustrated.
6. The use of three lines to represent the sea on 30-F2, fig. 1, rather than four lines found on all pieces subsequent to 29-01-13 (which has five lines—not illustrated).
7. The tails of the *g*'s on 30-B1, fig. 3, and 29-01-02 (not illustrated) have loops. None of the other pieces exhibit this characteristic.
8. The only cursive legends appear on 28-12-22 ("The Maria Islands"), and 29-02-06 ("Ship *Susan* of Nantucket—Frederick Swain Master"). The letter shapes conform well with the cursive portion of the "Specimen of Penmanship," especially the uppercase letters. Neither of these legends is illustrated.
9. There is the absence of the lighthouse and lightkeeper's home on 29-03-24.

A Bogus Attribution and One That Was Questioned

One of the pieces that was loaned for exhibition by a private collector was 30-B2. The eagle and motto on this piece are illustrated in fig. 6, together with 30-B1. Close examination reveals 30-B2 not to be by Myrick's hand. The engraving is crude and the letters ill formed, as is the eagle's head. The overall iconographic conformity of 30-B2 to 30-B1 leads to the speculation that it was made by a fellow whaler, probably on the *Susan,* perhaps with Myrick's aid in laying out, but not executing, the engraving.

A panel convened during the 1992 Scrimshaw Collectors' Weekend examined three teeth attributed to Myrick. Among these was 29-02-09, the second *Ann* of London piece, now held in a private collection in England. All three were declared not to be Myrick's work. Early in 1998, Janet West examined 29-02-09, and reports that it has been subject to ill treatment, having been submerged in a fish tank for some period of time. However, based on her detailed scrutiny, she believes this is an authentic Myrick tooth, an opinion with which I concur.

Conclusions and Speculations

Myrick was one of the pioneers in the art of scrimshanding. It is therefore possible that no one in the *Susan* was scrimshanding during the fore part of the voyage, and that Myrick did not try his hand until near the end. The pieces fall into three groups, 28-12-18 through 29-03-24, 29-08-20 through 29-09-04, and the undated pieces. A clear progression in style from the first through the undated pieces has been demonstrated, with the exception of 30-B1, the style of which places it towards the end of March or early April 1829. Why this piece is undated is a mystery. The progression of style indicates that the dates are meaningful, at a minimum that the dates are in sequence of this progression, the undated pieces (with the exception of 30-B1) probably having been engraved ashore following the voyage. The gap in the dated pieces is perhaps not surprising, given that the ship would be rounding the Horn, in the winter, midway in this period. It is clear that only one hand was involved in the engraving of the pieces, with the exception of 30-B2, thus eliminating the theory of an "assembly line" of engravers. Based on all of the foregoing, it would seem unlikely that any additional pieces of authentic Myrick scrimshaw will be found. The scrimshaw weekend in 1998 was an unparalleled opportunity to examine most of the work of one of the finest of all scrimshanders, and thus provide the insights contained in this special issue.

Table 1

Myrick Attributions

28-12-18	18 December 1828 [6, 7, 11]	29-03-18	18 March 1829 [9, 10]
28-12-32	28 December 1828 [11]	29-03-24	24 March 1829 [11]
28-12-26	26 December 1828 [1, 2]	20-03-27	27 March 1829 [9, 11]
28-12-28	28 December 1828 [2, 6]	29-08-20	20 August 1829 [11]
29-01-02	1 January 1829 [6, 11]	29-08-22	22 August 1829 [6,11]
29-01-07	7 January 1829 [1, 3, 4]	29-08-24	24 August 1829 [6, 11]
29-01-13	13 January 1829 [6, 11]	29-08-28	28 August 1829 [11]
29-01-20	20 January 1829 [11]	29-09-01	1 September 1829 [11]
29-01-22	22 January 1829 [6, 11]	20-09-04	4 September 1829 [11]
29-01-27	27 January 1829 [3]	30-B1	Undated *Barclay* [11]
29-02-06	6 February 1829 [3]	30-B2	Undated *Barclay* [5, 11]
29-02-07-1	7 February 1829 [11]	30-F1	Undated *Frances* [11]
29-02-07-2	7 February 1829 [2]	30-F2	Undated *Frances* [11]
29-02-08	8 February 1829 [9]	30-S1	Undated *Susan* [11]
29-02-09	9 February 1829 [11]	30-S2	Undated *Susan* [11]
29-02-12	12 February 1829 [3]	30-S3	Undated *Susan* [3, 11]
29-02-16	16 February 1829 [3]	30-S4	Undated *Susan*
29-02-23	29 February 1829 [11]	30-S5	Undated *Susan* [11]
29-03-04	4 March 1829 [11]		

1. *Ann* of London pieces
2. Location unknown
3. Located in Europe
4. Authenticity questioned
5. Not a Myrick piece
6. Discussed by Crosby
7. Incorrectly dated by Crosby as 10 December 1828
8. Incorrectly dated by Crosby as 11 September 1829
9. Discovered since June 1998
10. Not yet authenticated
11. Exhibited at Scrimshaw Collectors' Weekend, June 1998

Table 2

Myrick Attributions

Ship	Master	Home Port	Dates of Voyage
Susan	Frederick Swain	Nantucket	21/8/1826–27/10/1829
Barclay	Joseph Barney	Nantucket	29/9/1826–19/11/1829
Frances	Obed Alley	New Bedford	19/5/1827–20/11/1829
Ann	Samuel Barney	London	See Notes

1. *Lloyd's Register* lists the *Ann*, home port of London, departing for the South Seas in 1828.
2. *Ships Employed in the South Seas Trade, 1775–1861* lists an *Ann*, from London, master not given, departing from the pilot station at Deal for the South Seas on 21/8/1828.
3. *Ann*, under Barney, sited at 113°W (no latitude given) with 940 barrels on board on 5/2/1829.

Acknowledgments

I would like first to thank our museum director, Stuart M. Frank, for dedicating the 1998 Scrimshaw Collectors' Weekend to the life and work of Frederick Myrick, and especially for his efforts in arranging the exhibit of the twenty-six Myrick pieces that made all of this possible. Many others, including those institutions and collectors who loaned pieces for the exhibit, contributed much to the success of this endeavor. Judy Lund, then curator of the Old Dartmouth Historical Society/New Bedford Whaling Museum, Ernest Helides, an overseer of the Kendall Whaling Museum, and Paul Madden, antiques dealer, attended several organizational meetings and aided in locating a number of Myrick pieces. Paul Madden also loaned the Myrick charger for the exhibition. Paul Vardeman, scrimshaw collector, scrimshander, and keynote speaker at the 1998 Scrimshaw Collectors' Weekend, and Nina Helman, antiques dealer, also aided in locating Myrick pieces and consulted on the content of the meeting. Janet West of the Scott Polar Research Institute of Cambridge University, and Desmond Liddy, noted Australian scrimshaw collector, both pioneers in scrimshaw forensics, contributed not only by correspondence and telephone conversations, but also by extended participation at the museum in the month prior to the meeting. Finally, thanks go to Miclel Zilbersien, assistant curator for photography, Louise Dembrowski, then registrar, and to all of the staff of the Kendall Whaling Museum, for their help in making the meeting the success that it was.

The Scrimshaw of Frederick Myrick:

The Rig and Rigging of the Whaling Vessels *Susan, Ann, Frances,* and *Barclay,* ca. 1829

by Janet West

The scrimshaw of Frederick Myrick is highly valued because it combines several rare features. It is usually signed and dated, and is early for sperm whale scrimshaw.[1] The most important motif is the starboard broadside portrait of a whaling vessel that Myrick engraved on both faces of each tooth. The ship is named, with her master and port of registry, and, although very general, a locality is often given. These greatly enhance the interest of the pieces and have facilitated basic historical research.

Myrick most often portrayed the *Susan* of Nantucket. He made one voyage on her, from 21 August 1826 to 27 October 1829, and his dated scrimshaw is within this period although the distribution is very uneven.[2] His first and main period dates from December 1828 to 24 March 1829. Then follows an unexplained gap of five months, after which there are six more pieces dating from 20 August to 4 September 1829. Myrick also portrayed the *Ann* of London on teeth dated 26 December 1828 (*Ann* 1, 28-12-26) and 7 January 1829 (*Ann* 2, 29-01-07). How he was apparently able to produce so much in the time available is another mystery. Two undated teeth show the *Frances* of New Bedford, and one shows the *Barclay* of Nantucket. There are also five undated *Susan* teeth.

I was very fortunate to be able to examine in detail most of Myrick's scrimshaw. With such an opportunity, it was important to record as much information as possible. With magnification (hand lenses of 8x and 10x and a binocular microscope with 10x and 20x) and suitable lighting, it was possible to see many features not previously accessible. This was the basis of a survey of Myrick's motifs and his engraving technique that is published elsewhere.[3] However, Myrick's ship portraits have been neglected. Had he been a painter, even a naive or "pierhead painter," they might have had more serious consideration. His

---

Janet West, a pioneer of scrimshaw forensics research, is documenting the scrimshaw collection of the Scott Polar Research Institute of Cambridge University, and was advisory curator of scrimshaw at the Kendall Whaling Museum from 1988 to 2000. She is the author of numerous articles on British and Australian scrimshaw and (with Arthur G. Credland) the book *Scrimshaw: The Art of the Whaler,* the first comprehensive treatise on British scrimshaw.

engravings appear to be the only illustrations of these vessels in existence, and many of them are clear and remarkably detailed. These details are presented because they show interesting features of whaling vessels of the late 1820s. It was a period of change and transition from which there are few other illustrations.

This article is based on an examination of thirty-four decorated sperm whale teeth, of which twenty-six were exhibited at the Kendall Whaling Museum in June 1998. However, two are excluded, as one appears not to be Myrick's work. The other has many unusual features and has yet to be thoroughly evaluated. Nine of the remainder were first examined in a preliminary study that began in 1990, with a tenth piece not exhibited in 1998. Another three teeth were examined in England, but one (*Ann* 2) was in very poor condition. In addition, four examples were available only as illustrations. Although, in the last five cases, most of the main features of the motifs were visible, some of the rigging and the headsails were not clear. In addition, a number of specimens appear to have been "restored" with fresh pigment, in some cases creating anomalies in the rigging. This complicated but did not preclude their assessment.

Table 1 lists the scrimshaw thought at present to be Myrick's work, with the vessels and the nautical themes engraved on each face.

The Vessels and Their Voyages

The *Susan* of Nantucket, Frederick Swain, master, was a three-masted ship of 349 tons built at Rochester, Massaschusetts, in 1826. Myrick was on her first voyage from 21 August 1826 to 27 October 1929. *Susan* voyaged to the Pacific and returned with 2,582 barrels of sperm oil and 121 barrels of whale oil (i.e., oil probably from right rather than sperm whales).

The *Barclay* of Nantucket, Joseph Barney, master, a three-masted ship of 301 tons, was built in 1819, also at Rochester, Massachusetts. She sailed for the Pacific on 29 September 1826, returning on 19 November 1829 with 1,600 barrels of sperm oil and 115 barrels of whale oil.

The *Frances* of New Bedford, Obed Alley, master, was a three-masted ship of 346 tons and built at Mattapoisett, Massachusetts, in 1826. She sailed for the Pacific on 6 January 1827 and returned on 4 November 1829 with 2,500 barrels of sperm oil.[4]

There were several London-registered whaling vessels named *Ann* in the 1820s. Unfortunately, the master is not always specified, and sometimes a previous master remains listed. It was possible to distinguish between most of them using *Lloyd's Register of Shipping,* the *Register of the Society of Merchants,* and the lists of shipping arrivals and departures compiled from *Lloyd's List* and other sources by A. G. E. Jones.[5]

The *Ann* of London, Samuel Barney, master, was an American prize, probably American-built, and taken in the early nineteenth century. Of 265/266 tons, she was smaller and older than the other three ships and first appears as a London whaler in *Lloyd's Register* for 1819. Although listed as ship-rigged, Myrick shows her as a bark with a gaff-topsail. Her relevant voyage began in 1827, when she left the Thames, clearing Deal (Kent) on 20 August for the South Seas, i.e., the English southern or sperm whale fishery. The *Ann* returned to London on 10 August 1830 via the coast of California.[6]

There were occasional reports of the *Ann* in the Pacific, but the most significant for the scrimshaw is her arrival in Honolulu on 5 May 1828. Thereabouts she might have encountered the *Susan,* which had arrived on 4 March. A tooth with "The *Susan* lying at anchor at Mowee" (Maui, Hawaii) is dated 7 February 1829 (29-02-07-2). Both the *Susan* and the *Ann* visited Maui, arriving at Honolulu from there on 3 April 1827 and 7 April 1829, respectively.[7]

The destinations of whaling vessels were rarely specific, and many masters were secretive,

especially if they had a new area in mind. At the time, the coast of Peru ground was well worked over, and many masters were going on to the relatively new coast of Japan ground, first exploited in 1822.[8] Although the areas are vast, there is no reason to suppose that Myrick did not base his pictures of the other vessels on what he had seen, whether on the whaling grounds, at some place for reprovisioning such as the Hawaiian Islands, or, as in the case of the *Barclay,* in port at Nantucket. The log of the *Susan* might clarify some of these issues, but it has not been found. Perhaps the two Barneys, masters of the *Ann* and *Barclay,* were related; a number of Nantucketers worked in the English sperm whale fishery.[9]

The Nautical Themes

Myrick engraved each vessel in a vignette with her name, the title, and sometimes her port of registry inscribed on a ribbon-like scroll above. The titles vary considerably, especially in their details, but they fall approximately into five situations or themes. Three are whaling scenes. The most common, with twenty-seven examples, includes in the title "on the coast of Japan," and shows the *Susan* (fig. 1) or *Ann,* or "on the coast of Peru" and shows the *Barclay* or *Frances* (figs. 2 and 3). There are eleven titles with "boiling and killing sperm whales" showing the *Susan* (fig. 4) or *Ann,* and three with "cruising for whales," *Susan* only (figs. 5 and 6). The other theme titles are "homeward bound," with nineteen examples and all the vessels, e.g., *Susan* (fig. 7), *Frances* (fig. 8), and "at anchor" with only two teeth portraying the *Susan* (fig. 9). The only specimen with a precise locality in the title is 29-02-07-2, "The *Susan* lying at anchor at Mowee."

All four vessels appear vastly more elegant than most whaling ships. Their sterns are higher than the bows, more reminiscent of the late eighteenth century than the nineteenth. However, they are flush-decked with no evidence of the raised poop of earlier times, so perhaps they drew more water forward than aft, and in the case of the *Susan,* even when at anchor.

All have dark hulls with two or three light lines along the wales. The slope towards the bow is accentuated by three light-colored sections of the forward bulwarks of the *Susan* and four on the *Barclay,* appearing as if they were open. The *Susan* and *Ann* both have a deep, curved cutwater or "beak," possibly terminating in a small figurehead or fiddlehead. In profile, their sterns, and that of the *Barclay,* are convex with a prominent overhang. The *Barclay* and the *Frances* have extremely bluff bows with almost vertical stems. The *Frances* has a sloping stern. There are small and probably insignificant differences between the many versions of the *Susan* in her proportions, the angles of the masts, and the depth of her topsails.

The vessels are all three-masted, the American ship-rigged and the *Ann* bark-rigged. Their tops look unusually large, possibly because Myrick was attempting a perspective view from below. All the vessels cross royal yards. As was usual, there is no crossjack (mizzen course).[10] The *Ann* has a gaff-topsail and a trapezoid mizzen-topmast staysail (fig. 10). Apart from the headsails, scrimshaw rarely shows sails on stays. Both the *Ann* and the *Susan* have spencers, gaff-rigged trysails on the foremast and mainmast. They look very like the ubiquitous spanker/driver on the mizzenmast but have no boom at the foot.[11] Apart from 30-S1 (fig. 6), the *Susan*'s spencers are brailed up: this being so, the rig of the three American ships is similar.

All the vessels have three headsails: the fore-topmast staysail, the jib, and the flying or outer jib. The use of headsails appears to be the most variable. However, surface abrasion and pigment loss has affected them, and it is sometimes impossible to see whether or not they are present.

All four vessels have an unusual spar secured far aft above the bowsprit, acting as a spreader to give it lateral support. Myrick always shows the nearer spreader (on the starboard side) as if

viewed from below, and the other (port) from above. The *Susan* and the *Ann* have a double dolphin striker/martingale.

Also unusual is the rigging of the main topsail on all the American ships. Their braces are lead through lizards, additional short ropes that would have rings at the ends and that are attached to the mizzen lower mast at a point about one-third of the way up. The lizards are usually quite prominent and appear as a roughly horizontal V shape.



Figs. 1, 2, and 3 show similarities and differences in the rigging of the three American ships in theme 1, whaling on the coast of Japan or Peru. All are hove to with fore-topsail fully reefed and backed and the fore course hauled up. Cutting in has recently begun on the sperm whale alongside; the head is still attached. The two lizards on the main topsail braces are visible on the mizzen lower masts, and all have the spreader slung above the bowsprit, far aft. Fig. 1 (above) shows the *Susan* (29-01-27) and fig. 2 (opposite page, top) the *Frances* (30-F2)* with their main (course) braces leading forward almost horizontally, whereas on the *Barclay* (fig. 3, opposite page, bottom) they lead towards the stern, as was usual. The *Susan* has fore and main spencers (brailed up), whereas they are absent from both the *Barclay* and *Frances*. The *Susan* has a double dolphin striker/martingale.

*Both "*Frances*'s teeth" (and several other examples) appear to have been repigmented, creating some minor rigging anomalies, e.g., on the spanker. Photographs by Janet West and Donald Ridley. Courtesy of two private collectors and the Kendall Whaling Museum.





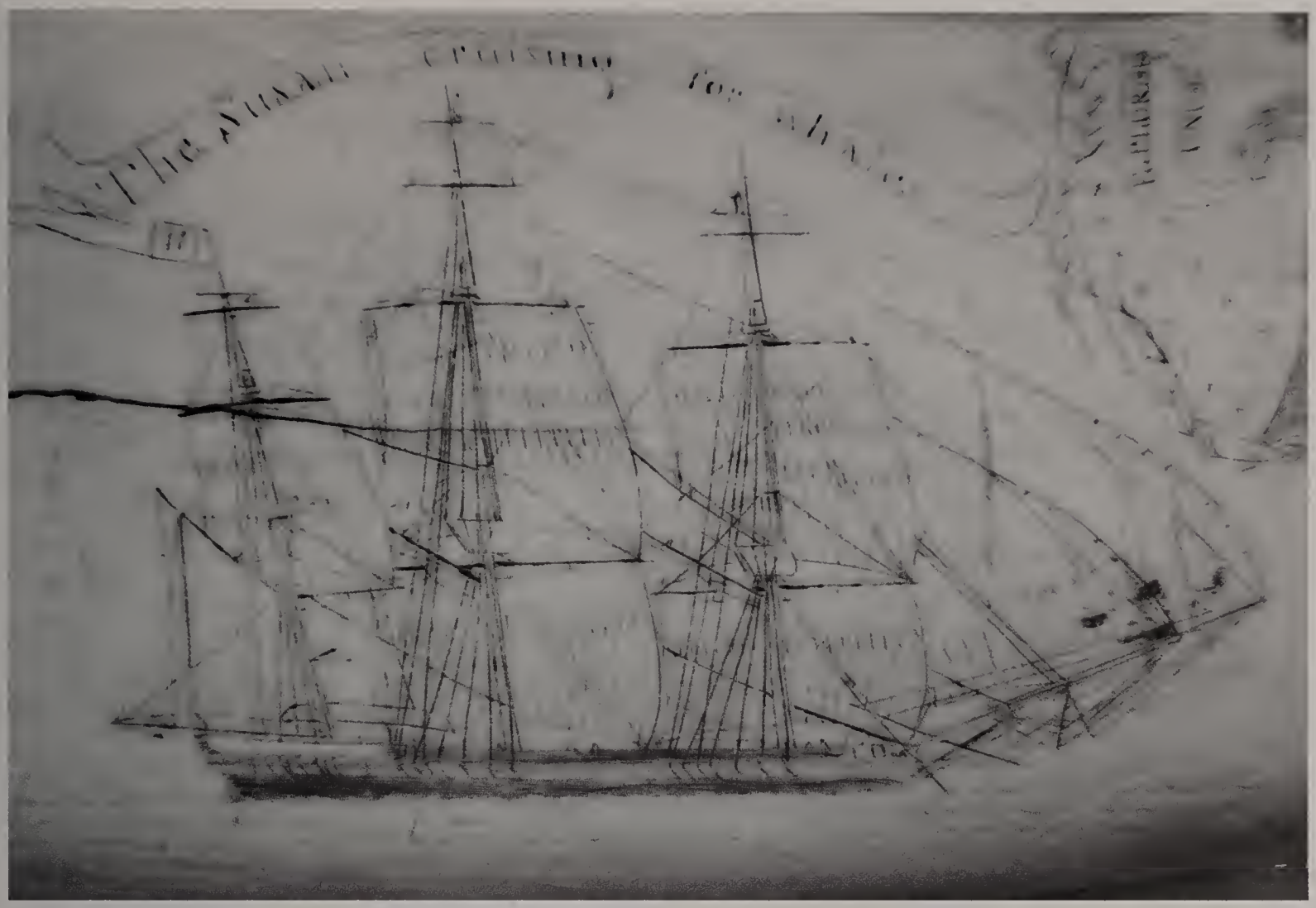


Fig. 4 (above) shows the *Susan* (29-01-27) "boiling and killing sperm whales" (theme 3), hove to with the try-works operating. Here the main topsail and topgallant are backed and the main course apparently unbent. Otherwise, the rigging resembles fig. 1. Photograph by Janet West. Courtesy of a private collector, who later generously donated this tooth to the Hull Maritime Museum in England.

Fig. 5 (29-09-04) (opposite, top) and 6 (30-S1) (opposite, bottom) illustrate theme 4, the *Susan* cruising for whales, on the starboard tack with main royals set. Her main (course) braces lead forward. On fig. 5, her spencers are brailed up, as in most engravings of her, whereas fig. 6 shows both spencers set, obscuring their port vangs and part of the courses. On fig. 5, the main-topmast stay appears double, which is unusual. The line suggesting that the starboard anchor is down must be damage or defacement, as is probably the crude pennant at the mizzenmast head. Photographs by Donald Ridley. Courtesy of the Peabody Essex Museum and the Kendall Whaling Museum.

The change in the angle of the braces as the lizards pull them towards the mizzenmast is often quite clear too, although sometimes the rigging is less carefully delineated. In addition, when on the whaling grounds, the *Susan* and the *Frances* have their main courses braced as in a brig, from and to the foremast.

When the sails and their set as portrayed in each theme were tabulated, they were found to be surprisingly consistent, allowing for the bark rig of the *Ann* and the variability of the headsails. The main exceptions were 29-02-12 and 29-02-16 that lack the conventional titles but are rigged for a recognizable theme, with which they are includ-


The Susan cruising for whales

ed. The results are presented in Table 2 at the concusion of the article.

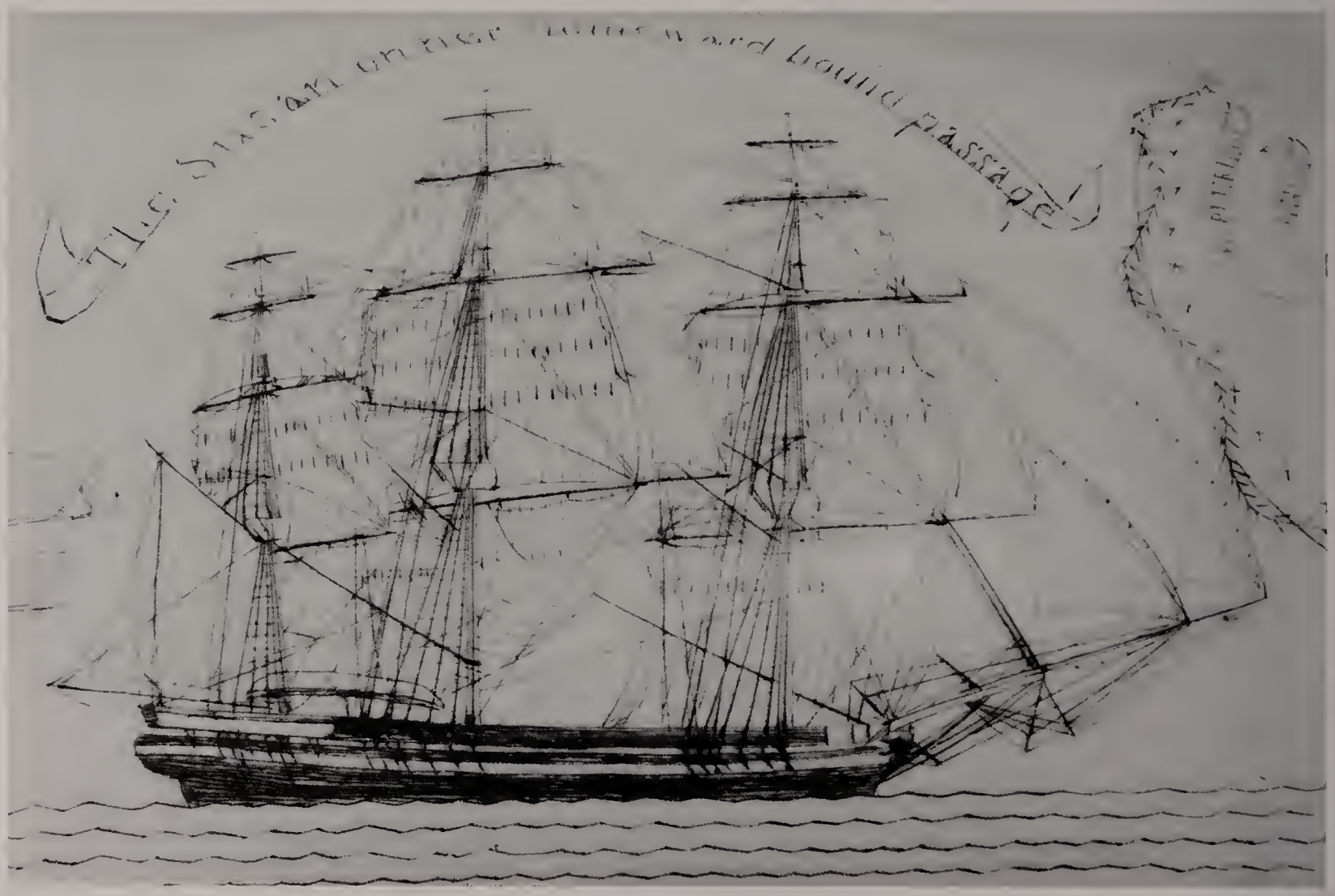
A description of the themes in descending order of frequency follows. The rigging is discussed in more detail in the final section.

Theme 1: The *Susan* or *Ann* on the Coast of Japan. The *Barclay* or *Frances* on the Coast of Peru

With twenty-eight examples, this whaling scene is the most common theme, and all four vessels are represented. Also included is 29-02-12. This particular one has an identical rig but carries the title of "The ship *Susan* of Nantucket whaling with success."

The *Susan* (29-01-27, fig. 1), *Barclay* (30-B1, fig. 2), and *Frances* (30-F2, fig. 3) are hove to, foretopsail to the mast (backed or aback) with some boats lowered among the whales. A carcass is secured along the starboard side of the ship that is to windward. The whales are usually sperm, although 29-01-02 (PEM1) shows the *Susan* amidst the rounded shapes of right whales. Often, the fluke chain holding the tail to the bow is visible.

As was customary, there are two cutting in tackles. All the vessels show them set up on pendants from the mainmast head, each with a guy



Figs. 7 (above) and 8 (opposite) show the *Susan* (29-02-16) and the *Frances* (30-F2) homeward bound (theme 2). Royals are set on all masts, with topmast and topgallant studding sails on the starboard side of the foremast and mainmast. The weather clew of the main course is hauled up suggesting a wind from the starboard quarter. The braces of the main course of both ships now appear to lead aft as was normal, and not forward as in the three whaling themes. Photographs by Janet West and Donald Ridley. Courtesy of the American Museum in Britain, Bath, and a private collector.



or guys leading to the area of the foretop and with the falls leading towards the foot of the foremast, presumably to a capstan or windlass. Figs. 1, 2, and 3 are typical, with the process of cutting in or flensing a sperm whale just begun. The head is not yet severed, but a strip of blubber (blanket piece) is suspended by a toggle from one tackle (usually the right) with the other idle. There is generally a single hole to take the toggle, but some of the early examples show the blubber marked in several places. Myrick's carcasses usually have the mouth slightly open, revealing the teeth that were used for scrimshaw. Cutting in the right whale on 29-01-02 has not yet begun.

The way of the ships has been slowed by unbending (removing), furling, or lowering some of the sails and, at the same time, backing one or more of them. In this theme, the royal yards have been sent down, the topgallant yards lowered and their sails unbent. Their main and mizzen topsails are set, but the fore-topsail is fully reefed and backed against the mast so the forepart is visible. Myrick never represented backed sails convincingly. It would be concave and show folds where it was pressed back against the foretop, fore-topmast, and rigging. The fore course has been hauled up and backed. Both spencers on the *Susan* are usually brailed up, but here the spanker is also brailed up. Although it seems unlikely, the mainsail (course) appears not to be bent: there is no sign of it on the yard, below which are the footropes with stirrups (fig. 10, at anchor).

Only the fore-topmast staysail is set. The fore-topmast preventer stay is parallel to and just above it. The jib has been hauled down but not furled: the hanks attaching it to the jib stay are gathered at the base, and most of the sail is hanging below the jibboom. Its halyard is above, par-

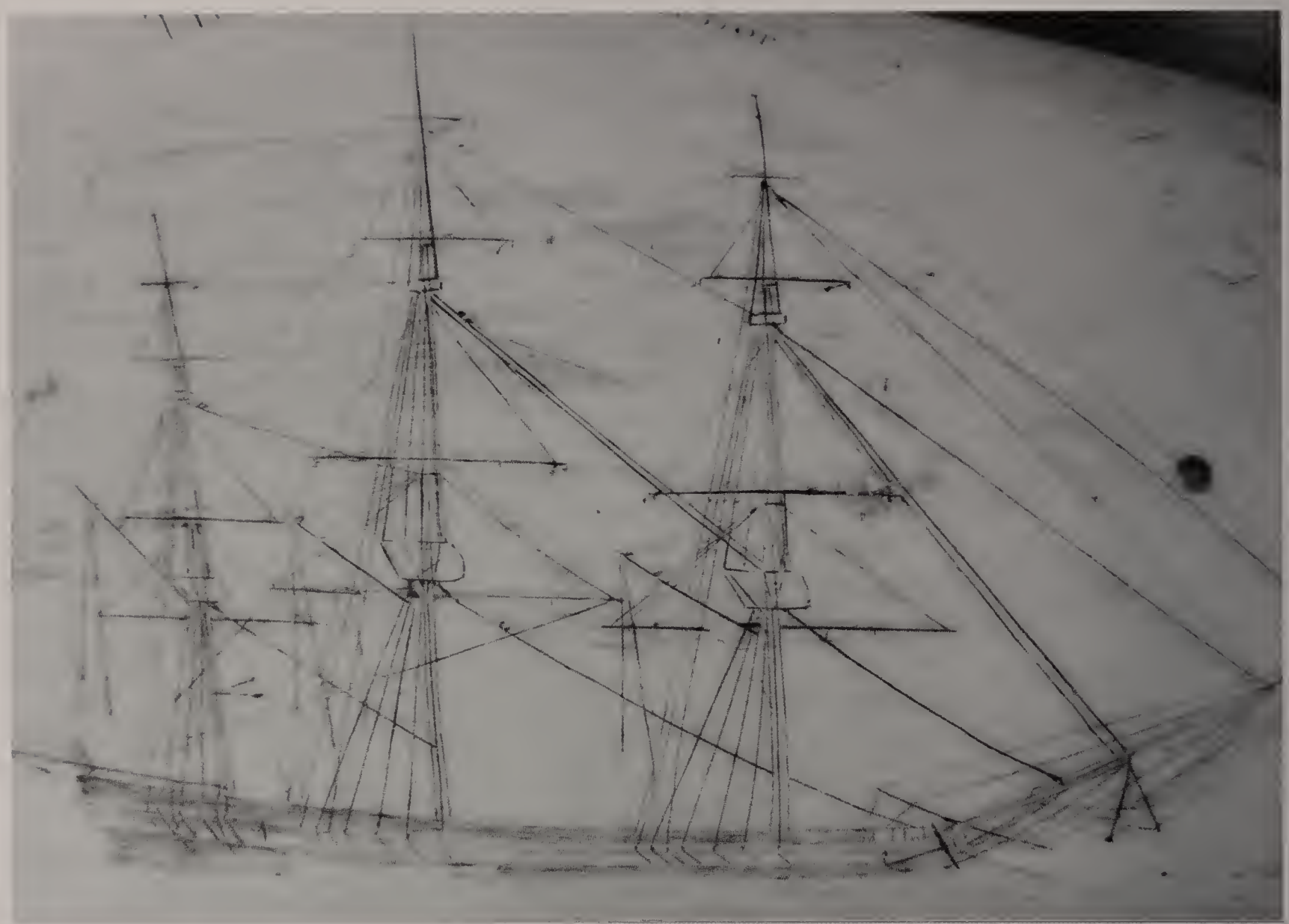


Fig. 9 shows the *Susan* (29-09-04) (PEM3) at anchor, one of only two known examples of theme 5. She appears to be held on the port anchor, the starboard still fished. Most of the standing and some of the running rigging, especially the lead of the braces, is now clearly visible. The yards have been lowered to rest on the cap of the mast (section) below, so the lifts are at their maximum extension. Faintly visible above the yards (including the topgallants) are the narrow, irregular outlines of sails furled on their yards, below which, as usual, are the footropes. The lizards are visible, but the main topsail braces lead aft as in theme 2. (The main-topmast stay is double, as in fig. 5). Photograph by Donald Ridley. Courtesy of the Peabody Essex Museum.

allel to the stay. The outer/flying jib has been unbent. The fore-topgallant and the fore-royal (the outermost) stays are visible.

Without her spencers, the sails set on the *Susan* are virtually identical to those of the *Barclay* and *Frances.* The bark *Ann,* on both 28-12-26 and 29-01-07 (fig. 10) has her mizzen gaff-topsail furled, but her driver, main spencer, and mizzen-topmast staysail set, in place of the square mizzen topsail of the other vessels. Allowing for her bark rig, the four vessels are very similarly balanced, as shown in Table 2.

This method of heaving to was often used by American whalers when cutting in. Harland gives a similar illustration, although there the main course is hauled up, not unbent.[12] Myrick's pictures of the *Ann* are among the few illustrations of English sperm whaling during the early nineteenth century, and he shows her cutting in on the starboard side as do the American ships. This

is interesting, because when whaling in the Arctic, English vessels are generally shown cutting in with the carcass on the port side.[13] However, scrimshaw by Edward Burdett portraying the English southern (sperm) whaleships *Elizabeth* and *Phoenix* also shows them cutting in on the starboard side, although there most definitely are a number of exceptions.[14]

The unusual lead of the main topsail braces is visible on all three American ships. In addition, the main braces of the *Susan* and *Frances* lead forward, whereas those of the *Barclay* lead aft. The latter was the normal configuration.

Theme 2: The *Susan, Ann, Barclay,* or *Frances* Homeward Bound

With nineteen examples, the homeward bound theme illustrates other features of the vessels' rig. Figs. 7 and 8 showing the *Susan* and *Frances* are typical, with the ship approaching a low promontory with a lighthouse and a small house or building nearby: Myrick's universal home port.

Most of the vessels' sails, including all the royals, are set, although the *Susan*'s spencers are brailed up. Because the weather clew of the main



Fig. 10. Detail of the *Ann* (29-01-07 rev, theme 1) showing the bark rig. This tooth is in very poor condition and required special illumination to record any detail. To the left is the mizzenmast with the upper part of the spanker visible and the small gaff-topsail above it furled. Between the masts is the mizzen-topmast staysail, but it is set on a horizontal stay leading to the upper part of the main topmast and not on the mizzen-topmast stay itself. The main topsail is partly obscured by the staysail, below which is the upper part of the main spencer set on its gaff. Just distinguishable to the right of the main lower mast are the two cutting tackles, each with two blocks. Photograph by Janet West. Courtesy of a private collector.

course is hauled up, the wind is probably coming from the starboard quarter.[15] The fore-topmast staysail has been hauled down but not furled. To take advantage of the wind on the course she is making, studdingsails have been set on the weather side of the topsails and topgallant sails on the foremast and mainmast. Some of the rigging of the studding sails is very clear, especially the downhauls, tacks, and sheets.

An interesting feature of the *Susan* and *Frances* is that the main braces now lead aft as would be normal (and as on the *Susan* at anchor, fig. 9), in contrast with the lead of the main braces when under sail on the whaling grounds (themes 1, 3, and 4). The main topsail braces of the three ships still lead through lizards.

Table 2 shows that the rigs are remarkably consistent if one makes allowances for the bark rig of the *Ann*.

Theme 3: The *Susan* or *Ann* Boiling and Killing Sperm Whales

Eleven examples of this theme have been found, but only with the *Ann* of 29-01-07 and *Susan* teeth dated prior to 29-03-24, i.e., during Myrick's first scrimshaw period.

Fig. 4 (20-01-27) shows the *Susan* hove to, main topsail to the mast with some boats lowered and the tryworks operating. It has been set up between the main and mizzenmasts, and the smoke shows it is in use, trying out (rendering down) oil from blubber. The starboard side is still to windward.

The royal yards have been sent down. The driver and fore course are set, as are the topsails and topgallants, but those on the mainmast are backed. This would reduce the way of the ship considerably. As usual, the smooth shape of the backed sails is unconvincing. The main course would be incompatible with the tryworks. However, in all cases it appears to be unbent rather than tightly furled.

Both jibs are set, but the fore-topmast staysail is absent. The reproduced picture of 28-12-28 was not sufficiently clear to see this sail, but it appears to be set on only three examples of this theme: 29-02-12 (in Monaco, accessioned in 1841); 29-02-23; and 29-03-04. Interestingly, these pieces are dated consecutively. The unusual rigging of the mainmast of the *Susan* is visible.

Nevertheless, Table 2 shows the basic similarity of the engravings, allowing for the *Ann* and the variation in the headsails.

Theme 4: The *Susan* Cruising for Whales

There are only three examples with this title: 29-02-27-2; 29-09-04 (PEM3, fig. 5); and the undated 30-S1 (fig. 6). However, 29-02-16 is included in Table 2 because the rig is very similar, although the title is "The *Susan* of Nantucket trying out a sperm whale." The sea must have been relatively calm to do this.

The *Susan* is under sail with topgallants, topsails, and the fore and main courses, apart from 29-02-16 where the main course appears to be unbent, out of the way of the tryworks. The fore-topmast staysail and both jibs are set, with royals on the mainmast of all but 29-02-07-2. Surface damage or vandalism could explain why the starboard anchor is apparently lowered on 29-09-04. This piece appears to have been defaced by a number of later scratchings, but the claims by Crosby that it is crude and unfinished and that the engraving technique is different are simply not correct.[16]

An interesting feature is shown on 30-S1 (fig. 6). It appears to be the only example of the *Susan* with a spencer set, in this case with both spencers. The lizards of her main topsail braces are very clear, and the main braces are set up from and to the foremast.

When cruising, a lookout was kept for whales, and men were usually stationed near the head of the foremast and/or the mainmast. They

are visible on all but 29-02-07-2. Time spent cruising for whales could provide opportunities for men not on watch to scrimshaw or take up other pastimes when all the blubber had been processed and urgent shipboard duties were done.

The sail plans of each example are shown in Table 2.

Theme 5: The *Susan* at Anchor

Only two examples of this are known. On 29-02-07-2 is "The *Susan* lying at anchor at Mowee" and on 29-09-04 (PEM3), "The *Susan* at anchor" (fig. 9). With the sails unbent, tightly furled, or brailed up, the rigging that remains is much easier to see.

All the stays are visible now, with the places where some of the other rigging leads to or sets up on the stays. However, an oddity is that PEM3 (figs. 5 and 9) has the *Susan* with a double main-topmast stay (i.e., with preventer stay), whereas in most illustrations it is single, though heavy.

The gaffs of the brailed-up spanker and spencers clearly show the vangs (with pendants) on each side that steady them. The royals appear to be unbent, but the topgallants, topsails, and courses (apart from the crossjack) are clearly furled with some of the canvas visible above the yards. Myrick rarely provides evidence that the larger square sails are furled rather than unbent.

When at anchor, both scrimshaw pieces show quite clearly that the *Susan* has her main braces leading aft as would be expected for a three-masted ship, and as they were when homeward bound. This is surprising, as they lead from and to the foremast in themes 1, 3, and 4. This examination also refutes the previous suggestion that PEM3 is crude and unfinished. Indeed, it is of particular value precisely because it has examples of the two rarest themes.

Some Rigging Details

Standing Rigging

The vessels are of similar tonnage, and much of the standing rigging appears unremarkable for the period. The stays and the rigging set up to them are most clearly seen when the vessel is at anchor (fig. 9), although this theme shows only the *Susan*. However, when the other vessels were compared with the *Susan* in corresponding themes, there was a close similarity between them, especially if allowance was made for the bark rig of the *Ann*.

All have a single mizzen-topmast backstay and two on the foremast and mainmast, the most forward of which is possibly a breast backstay. The topgallant backstays appear to lead inboard and not to the channels.

All four vessels have the bowsprit extended by a jibboom and flying jibboom that carry the stays from the foremast. These are the fore stay, the fore-topmast stays (double/with preventer stay), the jib, the fore-topgallant, the flying jib, and the royal stays. Hanked to three of these are the head sails: a small fore-topmast staysail, a jib, and an outer or flying jib. Footropes are visible below the jibbooms. The stays are braced by the rigging below the bowsprit and jibboom that leads to a dolphin striker/martingale by the bowsprit cap and thence to the after part of the bowsprit, the stem of the ship, or to the bows. On the *Barclay* and the *Frances,* Myrick shows a single dolphin striker, but on the *Susan* and the *Ann,* they are double. This form was in use mainly during the early nineteenth century, but was less common than the single.[17]

On all four vessels, Myrick shows an unusual spar providing lateral stability to the bowsprit. It is secured over the bowsprit, far aft near the knight heads and is acting as a spreader to support the jibboom and outer jibboom guys. It was a transitional feature between the older spritsail yard that was slung below the forward end of the

bowsprit and the whisker booms that became located by the catheads on the bows of the ship.[18] Variants similar to Myrick's are only occasionally illustrated, e.g., "The *Messenger* of Salem leaving Marseilles 1827," and so its presence on the four vessels is interesting.[19]

Sails and running rigging

All the vessels have the normal spanker or driver aft of the mizzenmast. Usually visible are the halyards, the vangs with pendants, the topping lift with a span to spread the load, and thin ensign halyards. Below the boom and often very faint is the sheet or boom guy. When the spanker is brailed up, the spanker outhaul may be visible: two faint lines leading diagonally downwards from the clew of the sail (near the mast) to the end of the boom. Both the *Susan* and the *Ann* are rigged with spencers on the foremast and mainmast. Spencers are a type of staysail (gaff-trysails) looking very similar to a spanker but without booms. Fig. 10 shows one set on the *Ann*. Except on one example of the *Susan* cruising for whales (fig. 6), the *Susan*'s spencers are shown brailed up, although the gaffs with halyards and vangs are usually visible. On vessels rigged for sail alone, spencers were used mainly in the early nineteenth century to replace the older trapezoid staysails. The *Ann* retains only one of these, the mizzen-topmast staysail, but it appears to be set on a separate stay that leads almost horizontally to the upper main topmast (fig. 10), unlike those illustrated by Steel and Lever.[20] Soon both types were to be replaced by the new triangular form set on stays between the masts.[21]

Regarding the square sails, the lifts on the lower yards are usually visible from the rear and those on the upper yards when they are lowered. There are three reef bands/lines of reef points on the fore-topsail and main topsail, two on the mizzen topsails and one on the fore and main courses. Visible from the rear of the sails are the clew lines (clew garnets on the courses): two lines from the tacks (lower corners) of the sail towards the center of the yard above. On the fore-topsail and main topsail, the reefing tackle is represented by a fine line from the lowest reef band to the ends of the yards. Along the leeches (outside edges) of the sails, between the reef bands, are reef earrings: loops of rope hitched up to the next reef cringle above and then to the yard.[22] Bowlines with bridles are often visible, extending the appropriate tacks of the sails, including backed sails. Also visible from the rear are the footropes below the yards, the longer ones with stirrups.

All three American ships have peculiarities in the running rigging of the braces on the mainmast. Most braces run as normal, to and from the end of each yard and thence eventually to a rail near the deck. However, each main topsail brace appears to lead from the mizzen-topmast stay to a block on the yard and then steeply down through lizards. The question has also been put as to whether the lizards could be acting as fairleads for the standing part of the braces.[23] Either way, this use of lizards is so rarely illustrated during the early nineteenth century that it must be an unusual feature.[24] It is fortunate that Myrick showed them so clearly and interesting that they are so consistently in use on the three American ships. They must have had some particular advantage at the time.

Another peculiarity is that when the *Susan* and the *Frances* (but not the *Barclay*) have boats lowered or are cruising for whales, the braces of the mainsail (course) are shown leading from and to the foremast, as in a brig, and not aft as would be expected. Perhaps some masters found it an advantage to keep the stern clear of this cordage to give easier access to the whaleboats. Only when the *Susan* and the *Frances* are homeward bound, or at anchor in the case of the *Susan,* do the main braces lead in the conventional manner.

The *Ann* of London, although registered as a ship, is clearly depicted as a bark. Unlike English vessels that were employed in Arctic whaling, this vessel is shown cutting in on the starboard side, as

was the customary practice of most American whaling ships.

All the vessels on the scrimshaw of Frederick Myrick are portrayed with at least one feature that is unusual. Hitherto neglected, they are another source of information about working whaleships from a period when few other contemporary illustrations appear to exist.

Acknowledgments

I am indebted to the many people who made this research possible, especially Stuart Frank, Don Ridley, and the staff of the Kendall Whaling Museum, the directors, curators, and staff of the Peabody Essex Museum, the New Bedford Whaling Museum, the Nantucket Historical Society, and the American Museum in Britain. I am also grateful to all the other institutions and private collectors who allowed their scrimshaw to be examined, and to the many others who have given help and hospitality. I thank John Harland, Mark Myers, Jim Roberts, and Bill Gilkerson for their advice and comments on the rigging of Myrick's vessels. Any mistakes or lubberly language are entirely mine.

Andrew Jacobson Marine Antiques

We are specialty dealers in Scrimshaw, Marine Paintings, Prints, Vintage Maritime Photography, Builders' Half Models, Period Ship Models, Yachting, Whaling, Life Saving and Light House Memoribilia, Navigational Instruments, Sailor-Made Art, Carvings, Manuscript Material and associated out-of-print books. Our services include auction consultation and competitive bidding for institutions and collectors, qualified appraisals and both the establishment and liquidation of collections. Fine antiques bought, sold or brokered. Gallery open by appointment.



978-356-5583
Box 437, Ipswich, Ma. 01938
e-mail: andrew@marineantiques.com
http://www.marineantiques.com
Fine Nautical Art, Artifacts and Antiques Since 1978

Table 1

Dates, Themes, and Locations of Scrimshaw Thought to Be by Frederick Myrick

Dates are given in the computer format of year-month-day.
Some museum and undated specimens, and ships other than the *Susan,* are identified by a code. See below for the key to the themes and studies (S).

Date 1828–29	Ship	Theme Obv	Rev	Code	S	Location
28-12-22	*Susan*	H	CJ		*	pc (private collection)
28-12-26	*Ann*	CJ	H	*Ann*1	r	unknown
28-12-28	*Susan*	CJ	BK		r	unknown (ex Crosby collection)
29-01-02	*Susan*	H	CJ	PEM1	*	Peabody Essex Museum (acc. 1830)
29-01-07	*Ann*	BK	CJ	*Ann*2	e	pc England
29-01-13	*Susan*	CJ	BK		*	pc
29-01-20	*Susan*	BK	CJ		*	Shelburne Museum, Vermont
29-01-22	*Susan*	CJ	BK	PEM2	*	Peabody Essex Museum (acc. 1830)
29-01-27	*Susan*	CJ	BK		ex	pc England
29-02-06	*Susan*	H	CJ		*	Nantucket Historical Society
29-02-07-1	*Susan*	CJ	BK		*	pc
29-02-07-2	*Susan*	CR	A		l	unknown
29-02-09	*Susan*	CJ	BK		*	pc (this has many unusual features)
29-02-12	*Susan*	BK	++	Mon	p	Musée Océanographique, Monaco (acc. 1841)
29-02-16	*Susan*	**	H		e	American Museum in Britain, Bath
29-02-23	*Susan*	BK	CJ		*	Dietrich American Foundation
29-03-04	*Susan*	BK	CJ		*	pc
29-03-24	*Susan*	CJ	H		*	pc
29-08-20	*Susan*	CJ	H		*	New Hampshire Historical Society
29-08-22	*Susan*	CJ	H		*	Nantucket Historical Society
29-08-24	*Susan*	CJ	H		*	Old Dartmouth Historical Society
29-08-28	*Susan*	CJ	H		*	pc
29-09-01	*Susan*	CJ	H		*	pc
29-09-04	*Susan*	CR	A	PEM3	*	Peabody Essex Museum
Undated	*Susan*	CR	H	30-S1	*	Kendall Whaling Museum
Undated	*Susan*	CJ	H	30-S2	*	Dietrich American Foundation

Date 1828–29	Ship	Theme Obv	Theme Rev	Code	S	Location
Undated	*Susan*	CJ	H	30-S3	*	Old Dartmouth Historical Society
Undated	*Susan*	CJ	H	30-S4	r	pc
Undated	*Susan*	CJ	H	30-S5	*	pc
Undated	*Barclay*	CP	H	30-B1	*	Kendall Whaling Museum
Undated	*Frances*	CP	H	30-F1	*	pc
Undated	*Frances*	H	CP	30-F2	*	pc

Themes:

CJ/CP	On the coast of Japan (*Susan* or *Ann*) or coast of Peru (*Barclay* or *Frances*)
H	Homeward bound
BK	Boiling and killing sperm whales
CR	Cruising for whales
A	At anchor
**	*Susan* is rigged for "cruising," but the title is "trying out"
++	the rigging is like "On the coast of Japan," but the title is "The *Susan* of Nantucket meeting with success"

S: Study

*	exhibited at the KWM in June 1998; lenses and microscopy used
e	examined in England; lenses and microscopy used
ex	this was used to work out many details of the *Susan* because I was able to borrow it for a prolonged period, thanks to the owner
l	examined at the KWM in 1990; lenses used; location now unknown
p	only photographs available; accessioned in Monaco in 1841
r	only book/sale catalogue illustrations available

acc.: accessioned; these three examples can be treated as type specimens

No. of themes = 64: CJ/CP=28 (incl ++), H=19, BK=11, CR=4 (incl **), A=2

Table 2

Myrick Scrimshaw:

Sail Plan of the Vessels

Theme 1 — Coast of Japan (*Susan* and *Ann*) or Coast of Peru (*Barclay* and *Frances*)

	No.	Mast: / Sails set:	MIZZEN D	CR	T	TG	R	MAIN S	CS	T	TG	R	FORE S	CS	T	TG	R	Headsails FTS	J	FJ
A Ship *Susan*	23	(Note 1)	-	-	+	-	-	-	-	+	-	-	-	HU	RB	-	-	+	L	-
B Ships *Barclay* and *Frances*	3		-	-	+	-	-	o	-	+	-	-	o	HU	RB		-	+	L	-
		Bark rig:	D	GTS		MZTS														
C Bark *Ann* 28-12-26	1		+	-		-		+	-	+	-	-	?	HU	RB	-	-	+	L	-
29-01-07	1		+	-		+		+	-	+	-	-	-	HU	RB	-	-	-	L	-

Theme 2 — Homeward Bound

	No.	Mast: / Sails set:	MIZZEN D	CR	T	TG	R	MAIN S	CS	T	TG	R	FORE S	CS	T	TG	R	Headsails FTS	J	FJ
A Ship *Susan*	15		+	-	+	+	+	-	+DU		+SS	+SS	+	-	+	+SS	+SS	+	-	L -
B Ships *Barclay* and *Frances*	3		+	-	+	+	+	o	+DU		+SS	+SS	+	o	+	+SS	+SS	+	-	L -
		Bark rig:	D	GTS		MZTS														
C Bark *Ann* 28-12-26	1		+	+		+		+	+DU		+SS	+SS	+	-	+	+SS	+SS	+	-	- +

Theme 3 — Boiling and Killing Sperm Whales

	No.	Mast: / Sails set:	MIZZEN D	CR	T	TG	R	MAIN S	CS	T	TG	R	FORE S	CS	T	TG	R	Headsails FTS	J	FJ
A Ship *Susan*	10		+	+	+	+	+	-	-	+B	+B	-	-	+	+	+	-	(3) (Note 3)	+	+
		Bark rig:	D	GTS		MZTS														
C Bark *Ann* 29-01-07	1		+	+		+		+	HU	+B	+B	-	-	+	+	+	-	-	+	+

Theme 4 — Cruising for Whales

	No.	Mast: / Sails set:	MIZZEN D	CR	T	TG	R	MAIN S	CS	T	TG	R	FORE S	CS	T	TG	R	Headsails FTS	J	FJ
A Ship *Susan*																				
	29-02-07-2		I	+	-	+	+	-	-	+	+	+	-	-	+	+	+	-	+	+ +
	29-02-16	I	(Note 2)	+	-	+	+	-	-	-	+	+	+	-	+	+	+	-	+	+ +
	29-09-04	I		+	-	+	+	-	-	+	+	+	+	-	+	+	+	-	+	+ +
	30-S1	I		+	-	+	+	-	+	+	+	+	+	+	+	+	+	-	+	+ +

Legend:
B: backed
DU: clew of sail docked up
HU: hauled up
L: lowered
RB: fully reefed and backed
+SS: sail and studding sail set
No.: The number of times this theme occurs
+ sail is set
- sail is not set
? sail not clear
o not applicable to this vessel

Notes:
1. Includes 29-02-12 with the title "The *Susan* of Nantucket whaling with success"
2. Includes 29-02-16 with the title "The ship *Susan* trying out a sperm whale"
3. Not set on six examples; set on four examples

Notes

1. Stuart M. Frank, "The Origins of Engraved Pictorial Scrimshaw," *The Magazine Antiques,* 142 (1992): 514.
2. Stuart M. Frank, *Dictionary of Scrimshaw Artists* (Mystic Conn.: Mystic Seaport Museum, 1991), 96; and Alexander Starbuck, *History of the American Whale Fishery* (1878; reprint, Secaucus, N.J.: Castle, 1989), 258–59.
3. Janet West, "New Research on the Scrimshaw of Frederick Myrick," *America in Britain* (Journal of the American Museum in Britain) 37 (1999): 16–33; and Donald Ridley and Janet West, *Frederick Myrick of Nantucket: Physical Characteristics of the Scrimshaw* (Sharon, Mass.: Kendall Whaling Museum, 2000).
4. Starbuck, *History,* 228–29, 238–39, 258–59, 262–63.
5. A. G. E. Jones, *Ships Employed in the South Seas Trade, 1775–1861,* vol. 1 (Canberra, Australia: Roebuck, 1986); A. G. E. Jones, *Ships Employed in the South Seas Trade, 1775–1859,* vol. 2 (Canberra, Australia: Roebuck, 1993); *Lloyd's Register of Shipping* (London, 1819–30);

and *Register of the Society of Merchants* (London, 1819–30).

6. Jones, *Ships,* 1:83–89; Jones, *Ships,* 2:112; *Society of Merchants,* 1827; and *Lloyd's Register,* 1828–30.

7. Personal communication from Rhys Richards based on his compilation of shipping arrivals and departures of Honolulu.

8. Edouard A. Stackpole, *Whales and Destiny* (Boston: University of Massachusetts Press, 1972), 362.

9. Stackpole, *Whales and Destiny,* 363–70.

10. John Harland, *Seamanship in the Age of Sail* (London: Conway, 1984), 21.

11. George S. Nares, *Seamanship* (1862; reprint, Woking, England: Gresham/Unwin, 1979), 6; and William H. Smyth, *Sailor's Word Book: An Alphabetical Digest of Nautical Terms* (1867; reprint, London: Conway, 1996), 642.

12. Harland, *Seamanship in the Age of Sail,* 227.

13. Arthur G. Credland, *The Hull Whaling Trade: An Arctic Enterprise* (Hull, England: Hutton Press, 1995), 35, 75, 79; and Harland, *Seamanship in the Age of Sail,* 227.

14. Joshua Basseches and Stuart M. Frank, *Edward Burdett, 1805–1833: America's First Master Scrimshaw Artist* (Sharon, Mass.: Kendall Whaling Museum, 1991), 15, 17–18. However, pages 12 and 13 show the *Pacific* of Nantucket and the *Oregon* of Fairhaven cutting in on the port side. Janet West and A. G. Credland, *Scrimshaw: The Art of the Whaler* (Hull, England: Hull City Museums and Hutton Press, 1995), 61–62. However, page 61 also shows the English sperm whaler *Daniel IV* with starboard davits amidships that suggest that she cuts in to port. The position must have been somewhat variable at this time (1828–33).

15. Harland, *Seamanship in the Age of Sail,* 11.

16. Everett U. Crosby, Susan*'s Teeth and Much about Scrimshaw* (Nantucket, Mass.: Tetaukimmo Press, 1955), 3. Crosby also gave the date as 11 September 1829 instead of 4 September. There are believed to be other errors in his dates.

17. Harland, *Seamanship in the Age of Sail,* 89.

18. Darcy Lever, *The Young Sea Officer's Sheet Anchor* (1819; reprint, New York: Dover, 1998), 50, 58–59; Harland, *Seamanship in the Age of Sail,* 21, 23; and Harold A. Underhill, *Masting and Rigging the Clipper Ship and Ocean Carrier* (Glasgow, Scotland: Brown, Son & Ferguson, 1946), 11.

19. M. V. Brewington and Dorothy Brewington, *Marine Paintings and Drawings in the Peabody Museum of Salem* (Salem, Mass., 1968), 237; and personal communications from Mark Myers and John Harland.

20. David Steel, *Elements of Mastmaking, Sailmaking and Rigging* (1794; reprint, London: Foyle, 1932), 169; and Lever, *The Young Sea Officer's Sheet Anchor,* 62–63.

21. Harland, *Seamanship in the Age of Sail,* 84–85; and Smyth, *Sailor's Word Book,* 642, 710.

22. Personal communications from Mark Myers, John Harland, and Jim Roberts.

23. Personal communication from Jim Roberts.

24. Personal communications from John Harland and Mark Myers.

Bibliography

Basseches, Joshua, and Stuart M. Frank. *Edward Burdett, 1805–1833: America's First Master Scrimshaw Artist.* Sharon, Mass.: Kendall Whaling Museum, 1991.

Brewington, M. V., and Dorothy Brewington. *Marine Paintings and Drawings in the Peabody Museum of Salem.* Salem, Mass., 1981.

Credland, Arthur G. *The Hull Whaling Trade: An Arctic Enterprise.* Hull, England: Hull City Museums and Hutton Press, 1995.

Crosby, Everett U. Susan's *Teeth and Much about Scrimshaw*. Nantucket, Mass.: Tetaukimmo Press, 1955.

Frank, Stuart M. *Dictionary of Scrimshaw Artists*. Mystic, Conn.: Mystic Seaport Museum, 1991.

Frank, Stuart M. "The Origins of Engraved Pictorial Scrimshaw." *The Magazine Antiques* 142 (1992): 508–22.

Harland, John. *Seamanship in the Age of Sail*. London: Conway, 1984.

Jones, A. G. E. *Ships Employed in the South Seas Trade, 1775–1861*. Vol. 1. Canberra, Australia: Roebuck, 1986.

Jones, A. G. E. *Ships Employed in the South Seas Trade, 1775–1859*. Vol. 2. Canberra, Australia: Roebuck, 1993.

Lever, Darcy. *The Young Sea Officer's Sheet Anchor*. 1819. Reprint, New York: Dover, 1998.

Lloyd's Register of Shipping. London, 1819–30.

Nares, George S. *Seamanship*. 1862. Reprint, Woking, England: Gresham/Unwin, 1979.

Register of the Society of Merchants. London, 1819–30.

Ridley, Donald, and Janet West. *Frederick Myrick of Nantucket: Physical Characteristics of the Scrimshaw*. Sharon, Mass.: Kendall Whaling Museum, 2000.

Smyth, William H. *Sailor's Word Book: An Alphabetical Digest of Nautical Terms*. 1867. Reprint, London: Conway, 1996.

Stackpole, Edouard A. *Whales and Destiny*. Boston: University of Massachusetts Press, 1972.

Starbuck, Alexander. *History of the American Sperm Whale Fishery*. 1878. Reprint, Secaucus, N.J.: Castle, 1989.

Steel, David. *Elements of Mastmaking, Sailmaking and Rigging*. 1794. Reprint, London: Foyle, 1932.

Underhill, Harold A. *Masting and Rigging of the Clipper Ship and Ocean Carrier*. Glasgow, Scotland: Brown, Son and Ferguson, 1946.

West, Janet. "New Research on the Scrimshaw of Frederick Myrick." *America in Britain* (Journal of the American Museum in Britain) 37 (1999): 16–33.

West, Janet, and A. G. Credland. *Scrimshaw: The Art of the Whaler*. England: Hull City Museums and Hutton Press, 1995.

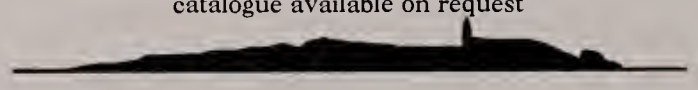
Old & Rare Maritime Books

Bought and Sold

- Exploration and voyages by sea
- Shipbuilding, seamanship and navigation
- Naval history
- Whaling
- Yachting and Cruising
- Commercial fisheries
- Lighthouses, pirates and shipwrecks
- Logbooks, documents and manuscripts
- Sea charts
- Books relating to marine art, antiques and ship models

We are eager to purchase single volumes or entire collections in these subject areas.

Ten Pound Island Book Co.
76 Langsford Street, Gloucester, MA 01930
(978) 283-5299
email: tenpound@shore.net
web: http://www.tenpound.com
catalogue available on request

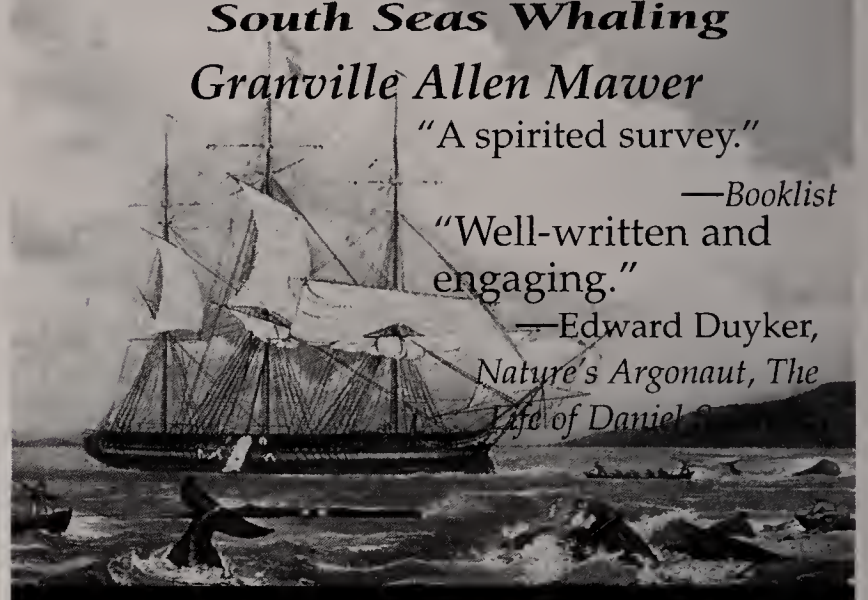


since 1976

AHAB'S TRADE

The Saga of South Seas Whaling

Granville Allen Mawer



"A spirited survey."
—*Booklist*

"Well-written and engaging."
—Edward Duyker, *Nature's Argonaut, The Life of Daniel*

ISBN 0-312-22809-0

St. Martin's Press • *Scholarly & Reference Division*
175 Fifth Avenue • New York, NY 10010
1-800-221-7945 ext. 270
www.stmartins–scholarly.com



Seacrest Manor

"Overlooking Woods and Sea"

99 Marmion Way
Rockport, MA 01966
(978) 546-2211

A JOHANSENS RECOMMENDED INN

"One of the Outstanding reasons to visit New England":
Yankee Magazine's Travel Guide to New England
A 1996 "Editors' Pick

Decidedly small – intentionally quiet. Gracious hospitality in luxurious surroundings with magnificent views. Our famous full breakfast & tea included. Spacious grounds, lovely gardens, ample parking. No pets – not recommended for children. Read about us in MOBIL GUIDE ★ ★ ★ & FODOR'S. May we send you our brochure?

TWENTY-EIGHT YEARS OF EXCELLENCE
OPEN APRIL THRU NOVEMBER - SMOKE FREE
Hosts: Leighton T. Saville & Dwight B. MacCormack, Jr.

www.seacrestmanor.com

THE CONSTITUTION AND THE GUERRIERE

Color prints (30" X 23")
of the second of four paintings
by Michel Felice Corne
of this battle in the War of 1812
are now available for purchase at a cost of $95



THE NEW HAVEN COLONY HISTORICAL SOCIETY
114 Whitney Avenue, New Haven, CT 06510,
203-562-4183
For information, contact
James W. Campbell, Librarian
Checks, MasterCard or Visa may be used for payment

Museum Focus

Archives and Collections Society
Picton, Ontario

The aims of the Archives and Collections Society are to:

> Establish a library and academic resource center as a nonprofit organization with all activities to be carried out on an exclusively charitable basis.
>
> Preserve the collections of materials about yachting, the boats, the waters, and the men who were a part of the last two hundred years of sail and pleasure boating.
>
> Promote a broader understanding of certain aspects of local, regional, and world history.
>
> Facilitate academic research by the society's membership and, by appointment, by other scholars, students, and writers.
>
> Educate in the area of history with specific reference to water transport.
>
> Assist other archives in cataloguing resources and making such resources available on a broader basis.

The purpose of the Archives and Collections Society is the preservation of historical documents and related artifacts concerning maritime, nautical, and marine subjects; the period of 1750 to the present; and a geographic region covering generally North America, the North Atlantic, and Europe. Very specifically, matters concerning commercial sail and the transition to steam, naval sail, yachting, other pleasure craft, and Prince Edward County, Ontario, will take precedence, but not limit the scope of, the Archives and Collections Society.

Located on the Canadian shores of Lake Ontario, the society's facilities are open during normal hours year round. Visitors are welcome, but we would encourage you to become a member and enjoy the full facilities of our reading room. Most of the documents, books, magazines, charts, etc., are available for consultation either immediately or on very short notice (some older documents are subject to handling restrictions), and limited copying services may be used.

A very partial sampling from the society's collections include:

> Robert W. "Bob" Davis Collection: *The Rudder, Sea Breezes, Yachting,* and *The Skipper*
>
> Robert "Bob" Todd Collection: *Wooden Boat*
>
> W. M. "Sandy" McPherson Collection: RCN and yachting
>
> Ben Ackerman Collection: the Arctic and underwater diving
>
> General Collection: *Classic Boat, Yachting Monthly, The Northern Mariner, Chasse*

Marée, Maritime Life and Traditions, Seahorse, Yachting World, Yachtsman, new publications, reprints, and artwork

Stormy Weather Collection: works on the Great Lakes; Royal Navy; Prince Edward County; shanties; sea poetry; the War of 1812; over 1,100 marine charts, guides, and maps; and works by such authors as Alan Villiers, C. H. J. Snider, Basil Lubbock, and Masefield

Ladies' Collection: *National Geographic Magazine*

Dr. Herbert Lee Gray Collection: photographs, watercolors, engravings, plans, and drawings

The society also subscribes to many current publications and actively encourages suggestions from members regarding potential additions to the collections.

Archives and Collections Society (ACS)
2 Gladstone Avenue
P. O. Box 125
Picton, Ontario K0K 2T0
Phone: (613) 476-1177
Fax: (613) 476-7598
E-mail: acs@AandC.org

Great Lakes Maritime Institute
Detroit, Michigan

The Great Lakes Maritime Institute (GLMI) promotes interest in Great Lakes maritime history by encouraging the production and public viewing of artifact displays, artwork, models, video recordings, and written materials. GLMI was incorporated in 1952. The institute's holdings are maintained at the Dossin Great Lakes Museum, which is the marine branch of the Detroit Historical Department.

GLMI has sponsored many preservation projects over the years. Some major projects and acquisitions have been:

The Gothic Room from the sidewheel steamer *City of Detroit III,* purchased in 1965 after a successful fundraising campaign. GLMI volunteers restored the seven tons of carved English oak. This unique piece of "Steamboat Gothic" is one of the major features in the Dossin Museum.

The pilothouse from the steamer *William Clay Ford,* which was removed from the 767-foot vessel when she was retired from service and about to be scrapped. The *William Clay Ford* served in the Ford Motor Company fleet from her construction in 1953 until her retirement in 1984. The 30' x 30' pilothouse is now attached to the museum and overlooks the Detroit River. Museum visitors can walk the deck, handle the controls, and view the passing river traffic just as if they were the captain of the vessel.

The anchor from the *Edmund Fitzgerald,* located and recovered from the Detroit River by the GLMI Research Dive Team in July 1992. The anchor and its donor plaques have since become a permanent outdoor display at the Dossin Museum.

GLMI members actively contribute to the museum archives by donating photographs, blueprints, books, and other items relating to Great Lakes vessels. Topics include shipping, the Coast Guard, U.S. Navy, and the Army Corps of Engineers, as well as some pleasure crafts and racing boats.

The unlimited multiple-step hydroplane *Miss Pepsi,* the first racing boat to average over one hundred miles per hour in competition, is on display at the Dossin Great Lakes Museum. The record-setting *Miss Pepsi* was built in Michigan in

1950 and has been fully restored. It was donated to the museum, along with a special pavilion to house her, by the Dossin family.

GLMI is a member of the Association for Great Lakes Maritime History, and this provides an opportunity to exchange information on Great Lakes history and the preservation of the lakes with other maritime institutions in Canada and the United States.

Great Lakes Maritime Institute
100 Strand Drive on Belle Isle
Detroit, Michigan 48207
(313) 852-4051
www.glmi.org

SHIP MODELS
SINCE 1975

★

Offering a wide selection of fully documented, one of a kind ship models produced by the world's finest professional marine model artists.
Also available: custom built models of yachts and historical ships, appraisals, restorations, display cases and lighting.

Member:
International Society of Appraisers associate
International Congress of Maritime Museums
U.S. Nautical Research Guild
Society for Historical Archaeology

Visit our gallery
(appointment preferred).
Catalog $10.00
or free color brochure.



R. Michael Wall, Director



WALL
AMERICAN
MARINE
MODEL
GALLERY

DEPT.AN 12 DERBY SQUARE, SALEM, MA 01970, USA * FAX:978-745-5778 * 978-745-5777
Visit our Website: www.shipmodel.com

John Lyman Book Awards

North American Society for Oceanic History

2000

At its annual meeting held earlier this month in Kingston, Ontario, the North American Society for Oceanic History announced the recipients of its John Lyman Book Awards, recognizing what the awards committee judged to be the best book published in 2000 in each of four categories of maritime and naval history:

Canadian Naval and Maritime History

Arnold Hague, *Allied Convoy System, 1939–1945* (Canada: Vanwell Publishing; England: Chatham Publishing)

U.S. Naval and Maritime History

William Henry Flayhart III, *The American Line, 1871–1902* (W. W. Norton)

Lisa Norling, *Captain Ahab Had a Wife: New England Women and the Whalefishery, 1720–1870* (University of North Carolina Press)

Honorable Mention

Ralph Linwood Snow and Douglas K. Lee, *A Shipyard in Maine: Percy and Small and the Great Schooners* (Tilbury House Publishers and Maine Maritime Museum)

Reference Work and Published Primary Source

David Freeman, *Canadian Warship Names* (Vanwell Publishing)

Biography and Autobiography

Spencer Tucker, *Andrew Foote: Civil War Admiral on Western Waters* (Naval Institute Press)

Committee members were James M. Morris, Christopher Newport University; William Peterson, Mystic Seaport Museum; Richard Turk, Allegheny College; and James C. Bradford, Texas A & M University (chair).

Modeler's Notes

Confessions of an Unrepentant Ship Modeler

by David Antscherl

Why does one make models, and what does one find in the process? I will attempt to provide the answers to these questions and a rational explanation for such an apparently peculiar occupation.

In order to answer the first question, a personal history is necessary. As a young boy, I grew up in post-war England. My father, an expatriate Hungarian mechanical and electrical engineer, took me to the Model Engineer Exhibition in central London each year. From live steam locomotives, traction engines, and quadruple expansion marine engines to model aircraft, ships, and clocks, every facet of engineering in miniature was on display. This made a deep impression on me; I went home with the desire to emulate what I had seen.

As a schoolboy, I (as did many other boys) constructed rubber-powered model aircraft from the kits that were beginning to reappear on the market. After several of these laboriously constructed models crash-landed on their first flights, I decided that some other form of model making might be more satisfying. In 1956, the *Mayflower* replica was being built in Devon, attracting much media attention. The *Illustrated London News* carried a double-page photographic spread, including a general arrangement plan at no particular scale. Based on this information, a friend and I began a model of the *Mayflower II*. She had a plywood keel and ribs covered with layers of gummed brown paper. Her upper works were of balsa wood and Bristol board. Masts were of doweling and lollipop sticks, with recycled linen handkerchiefs for sails. This was my first completed ship model.

Emboldened by this success, I came across a series of articles in *Model Engineering* magazine of 1941. These detailed a generic revenue cutter of 1810 by Edgar March, complete with scale drawings. As the drawings were rather small, I decided to enlarge these to eight feet to the inch (1:96). A crude hull was carved out, and an attempt to plank it with fire-lighting spills was made. With the arrival of the Christmas holidays, the annual trek to the Model Engineering Exhibition was

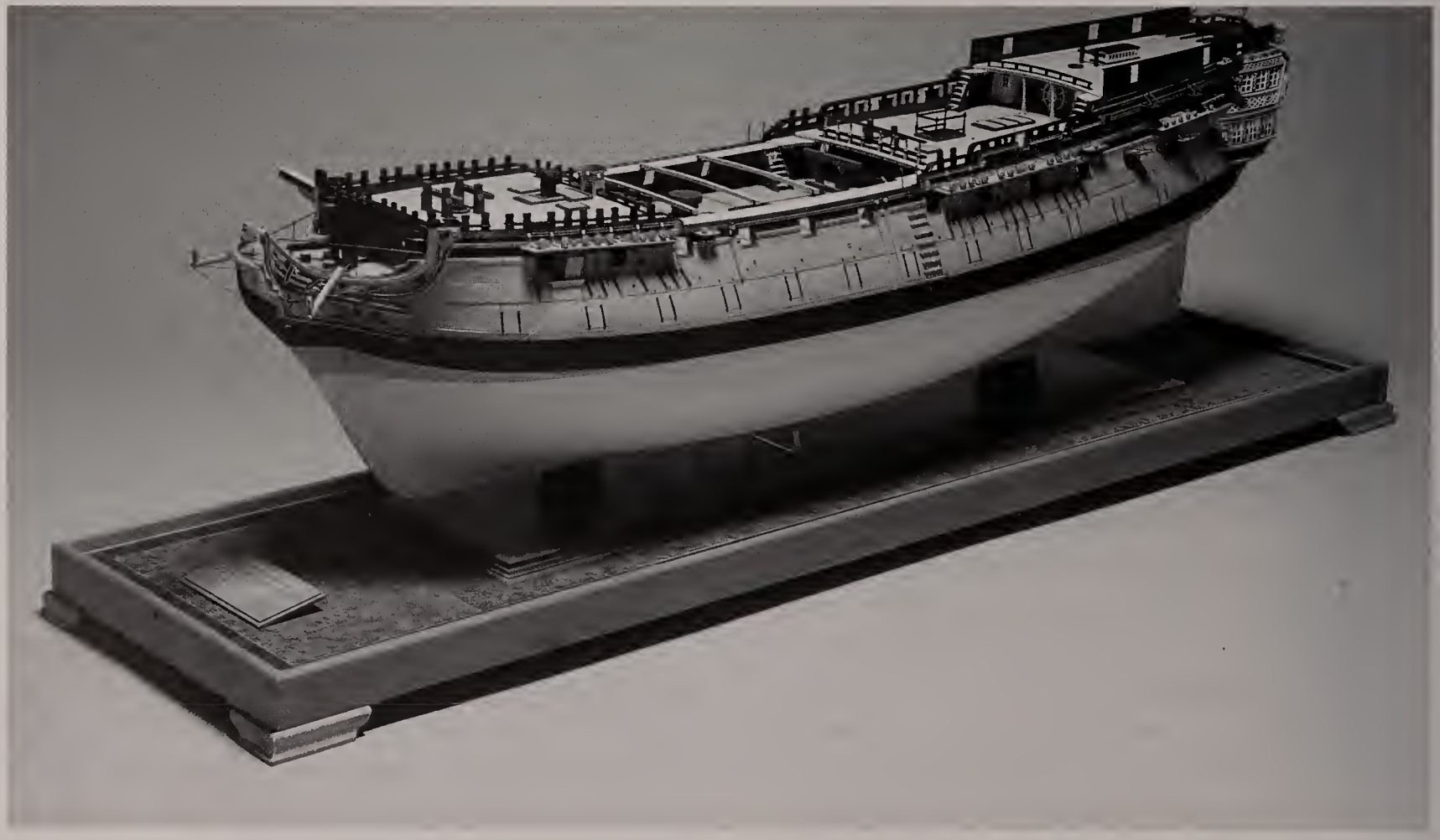
---

David Antscherl has been a life-long modeler, and is the recipient of a silver medal and the Howard I. Chapelle Memorial Award for Research at the 2000 Mariners' Museum Ship Modeling Competition. He has had a number of articles on interpreting and redrawing Admiralty drafts for modelers published in England. His award-winning dissertation, "The *Polyphemus* Papers," is currently appearing in installments in the *Nautical Research Journal*. His current modeling project is the fireship *Comet* of 1783. He also conserves and restores old paintings and ship models, in addition to his busy career designing for the theater and teaching.

made. I took along my half-finished hull because I knew experts would be on hand at the show to answer questions. There I met R. J. Collins, an elderly professional ship modeler. On viewing the mess, Mr. Collins did not disparage my effort. On the contrary, he offered encouragement by recommending that I join a local ship model society, the nearest one being at Greenwich. He also gave me his personal address, for help by means of correspondence.

This was the turning point in my modeling career. On joining the Greenwich and District Ship Modeler's Society in 1960, I was welcomed and encouraged. One member supplied me with boxwood planking strips. Another showed me how to produce treenails and apply them. A third provided transport to and from the monthly meetings on his motorbike. It was suggested that I visit the National Maritime Museum, and was given an introduction to Arthur (Len) Tucker, then curator of the draft room. Here I was introduced to the hidden treasury of thousands of historical drawings in the collection, as well as the fabulous Caird Library. In addition, I was exposed to the exquisite work of the dockyard models on display. It was a revelation to the young teenager. Len Tucker saw the model cutter, and gently suggested that it would be better to work from authentic period drawings. He located the draft of the revenue cutter *Nimble* of 1812, and copies were ordered at the classic scale of one-quarter inch to the foot (1:48). A fresh start was soon made.

By the time I had graduated from high school in 1962, the *Nimble*'s hull was nearly complete. Correctly planked and treenailed, it gained a bronze medal in the model society's 1962 annual show. It was at about this time that Commander Howard I. Chapelle, the distinguished American scholar, visited England to lecture. I was the



Port bow quarter view of the *Polyphemus* of 64-guns (1782). This is the model that was entered in the 2000 Mariners' Museum competition. Photograph courtesy of the Mariners' Museum.

youngest member of the audience at that event. Commander Chapelle was also soliciting proposals for commissioned models from experienced builders, and I remember wishing that I were in that elite group.

Once in university, modeling had to be set aside for several years. Following graduation, the decision was made to emigrate. I again approached Len Tucker with a request for a set of plans for which no model existed. The second part of the request was that it be for a project "that would occupy some time" because I was unsure when I would return. Tucker produced plans for *Polyphemus,* a 64-gun ship of 1782. Naively, I took on the project. I had no idea of the amount of work required for such a model. Tucker would have known, though.

Following arrival in London, Ontario, in 1968, a start was made by redrafting the plans. This was necessary because each sheet supplied by the museum varied dimensionally. The keel was laid in 1970. Two visits to England, in 1972 and 1974, allowed the project to be researched. During another trip in 1978, I was directed to the Public Record Office, where the ship's logs could be viewed. These were a gold mine of information, but only a few logbooks could be read in the limited time available. I am embarrassed to confess that I gained entrance by subterfuge. Security was very strict at the time (there had been a number of terrorist bombings in the area), and to obtain a pass would have taken several months. A sympathetic employee of the National Maritime Museum loaned a valid pass to me; I was thankful that photographic identity cards were not then routinely used.

Construction of the model continued on a spare-time basis until 1990, when other circumstances precluded this activity. However, in 1999, with the 2000 Mariners' Museum Ship Model Competition in view, I made the decision to enter the model. The case was finished just days before I had to leave for Newport News. I was gratified to receive recognition in this competitive arena.

Returning to the questions of why I make models and what I find in the process, I enjoy them for a number of reasons. First, there is the research component. Sleuthing for elusive information and serendipitously finding hidden facts are very satisfying. To see how a specific ship played a part in the maritime history of the eighteenth century is enlightening. One comes across individuals such as Midshipman John Franklin, who served in *Polyphemus* at Copenhagen. Who at the time knew what a household name he would later become if he were to survive the Napoleonic War? Another was Ordinary Seaman John Fenner, who was cited for an award following Trafalgar. Records show that he was still in the Royal Navy forty-one years later when he was cited once more, this time "for boat service."

There is also much pleasure to be derived from research visits to museums and archives. For instance, I spent a wonderful afternoon with Bernard Bryant at an outstation of the National Maritime Museum in Greenwich, England, in September 2000. This resource (accessible by appointment only) houses hundreds of contemporary models that are not on view to the public. It was a delight to meet someone as knowledgeable and as helpful as Bryant, in addition to making some interesting discoveries about purpose-built fireships.

Second, there is satisfaction in the process of problem-solving. There are many small parts to be manufactured, each of which needs different techniques to produce. The challenge is to devise efficient and accurate methods for doing so. How does one consistently mass-produce deadeyes, all of the same size, with the holes drilled through? In this instance, I made a number of holding chucks and fixtures, and custom-contoured tool bits in order to succeed in the task.

Third, there is pleasure in mastering new skills. I have had to learn to carve miniature figures in wood, silver-solder, operate a lathe safely, and gild. Of course, the next model will be easier now that the learning threshhold has been

crossed (and the resulting scrap reduced). However, there will be new challenges, as the next model is to be fully framed and rigged.

Fourth, there is a tangible result of the use of one's time. I am frequently asked how I find time to make models. My answer is that it probably represents the time that others spend watching television. There is satisfaction in returning to the workshop the following day and seeing progress, however incremental, on the model.

Finally, there is satisfaction on an aesthetic level. The designers and craftsmen of the eighteenth century produced objects with great beauty of line and form. Viewed from any angle, the product of their work is to be admired. The fact that these objects were both highly functional and visually pleasing is a continuing source of enjoyment. As an example, the ornamental roof of the quarter gallery functioned as more than a shelter. The top of the upper finishing was hollow, acting as a water reservoir with a down pipe that flushed the captain's and officers' heads.

It is sobering, however, to realize that the elegant structure of a ship was ultimately destined to be an instrument of death and destruction. As the original vessels (with few exceptions) no longer exist, the model is one way of continuing to enjoy and appreciate the work of those anonymous designers, craftsmen, and laborers of the maritime past.



THE OBSERVATORY

RARE AND COMMON BOOKS, MAPS, PRINTS

Alaska and Other Polar Regions

Dee Longenbaugh, proprietor
235 Second Street • Juneau, Alaska 99801 USA
Phone: 907/586-9676
Fax: 907/586-9606
E-Mail: deelong@alaska.com
www.obseratorybooks.com

Book Reviews

Correction

In the book review section of the last issue, Margarette Lincoln's name was incorrectly listed as Marguerite Lincoln. We regret this error.

María del Carmen Mena García, *Sevilla y las flotas de Indias. La Gran Armada de Castilla del Oro (1513–1514).* Seville: Universidad de Sevilla, 1999. 458 pages, illustrations.

As the author tells us in her engaging introduction, she set out merely to transcribe and analyze a two-hundred-folio account of the expedition led by Pedrarias Dávila to the Isthmus of Darien. Instead, the extraordinary record quickly drew her into its vortex. Far more than a dry accounting of provisions, men, and ships, these *Libros de Armadas* from 1513 to 1515 open a series of windows onto virtually every aspect of life in the early sixteenth century. They also provide a unique early record of European exploration and colonization. By comparison, the documentation for Columbus's voyages looks like a patchwork of miscellaneous scraps and fragments.

Explorers from Columbus onward had made tentative forays into the Isthmus of Darien, both with and without royal permission. They were looking above all for a passage through the land that lay between them and the sought-after route to China. Disobeying explicit orders, Vasco Núñez de Balboa searched until he came upon the "Southern Sea"—the Pacific Ocean—in 1513. At the time, King Ferdinand had just appointed Pedrarias Dávila as governor of the area we now call Panama, known in Spain as Castilla del Oro. His well-outfitted expedition generated the documents that captured Mena García's attention.

The book is organized into five chapters. The first provides an overview of the expedition as a whole. After Queen Isabella's death in 1504, King Ferdinand continued to assert royal control over overseas exploration and settlement. Distrustful of Columbus's son and of many other early explorers, he relied on Dávila's loyalty and competence to establish a well-governed colony in Castilla del Oro. Mena García's brief analysis examines the political and institutional framework of the expedition in that context. The second chapter discusses the passengers on the voyage; some were royal functionaries, churchmen, and soldiers, but most of them were colonists. In all, some fifteen hundred persons traveled with Dávila, including his wife, two of their nine children, and a substantial household. Mena García discusses the various groups and individuals that made up the expedition, incorporating information from a variety of early chronicles to complement the expedition's records. Along with fascinating stories about prominent individuals, she is able to provide the names, occupations, salaries, and even lists of household goods carried by many of the passengers.

The last three chapters—nearly seventy percent of the text—analyze the more strictly maritime aspects of Dávila's expedition. The volumi-

nous documentation allows Mena García to present a wealth of detail about the 278 mariners who sailed on the outbound voyage, including their names, job titles, and wages. She has also traced the origins of eighty-five percent of them; most of them were Spaniards, as one might expect, but a full seventeen percent came from other countries. Clearly organized tables and graphs make her findings easy to consult, even for interested readers whose Spanish is limited. The chapter on the ships, merchandise, local workers, and outfitters is similarly detailed and easy to consult. We know the names, types, approximate sizes, and cost of the ships, and even their life histories. We also know exactly what they carried, what it cost, and who purveyed it.

Apart from lacking a conclusion, the book is well structured and gracefully written, as well as being meticulously documented. Mena García's enthusiasm for her topic and her sheer delight in archival research are contagious and inspirational. Numerous illustrations enliven the text and cover maritime topics from the late fifteenth century to the mid-eighteenth. Presumably to save money, they appear to have been digitized rather than photographed, but they are perfectly serviceable for scholarly purposes. In sum, this is an extraordinary piece of work that should become a standard source for anyone interested in the great age of discoveries.

CARLA RAHN PHILLIPS
University of Minnesota, Twin Cities

WARREN BOESCHENSTEIN, ***Historic American Towns along the Atlantic Coast.*** Baltimore: Johns Hopkins University Press, 1999. xv + 331 pages, illustrations (approximately 200, including photographs and maps), appendix, notes, bibliography, index. Hardcover. ISBN 0-80186-144-6. $39.95

Lanes end at wharves or low-tide mark. The word "lane" itself designates what contemporary highway authorities term a dead end, but alongshore lanes end where traffic must float aboard ferries, skiffs, and freighters. *Historic American Towns* focuses on towns just now emerging from time-warps sometimes longer than a century. Landsmen and mariners alike came to know lanes as dead ends, places where traffic broke in ways that slowed, and almost stopped time.

This impeccably researched book pleasantly surprises the reader by beginning with a cogent, common-sense chapter entitled "Lessons from the Towns Left Behind." A sort of conclusion that introduces not only the reasons Boeschenstein wrote the book and his methodology, it makes clear that what follows it grows more important by the day. *Historic American Towns* is more than history. It is design analysis and design recommendation not only for the period towns Boeschenstein chooses to study in detail in the contexts of others (of which he offers only sustained glimpses), but for all new building along estuaries, harbors, and stretches of open coasts. This important book will shape not only the coastal urban design of the future but the historic preservation and tourism development efforts of the present.

Three great sections order the book. Each begins with a chapter called "Overview" that outlines, often in surprising detail, the general design history of many coastal towns in a particular region within the larger framework of regional maritime, agricultural, and transportation history. The section called "North Atlantic Coastal Towns" includes four chapters, each focused on a specific town: Castine and Kennebunk's port in Maine, Edgartown in Massachusetts, and Stonington in Connecticut. "Mid-Atlantic Coastal Towns" scrutinizes two: Ocean Grove in New Jersey and New Castle in Delaware. The third emphasizes Edentown in North Carolina, Beaufort in South Carolina, and Saint Augustine in Florida. Period maps and contemporary pho-

tographs illustrate each chapter, but the reader also will find traditional, original drawings that emphasize particularly important existing architectural details—what architects call elevations—and ultramodern, hand-drawn maps that conform to the ways that urban designers study the arrangement of structures and how that arrangement might be changed for what they consider the good.

A fourteenth chapter concludes this long, meaty book. "Conclusion: Threats and Opportunities" examines the future of the towns, and others like them, in economic, technological, and sociological terms. Here Boeschenstein knits a particularly strong net to catch the few readers who might somehow remain unconvinced by the preceding detailed chapters. Many of its suggestions are remarkably straightforward and stunningly simple. The creation of peripheral parking and the determined fostering of bicycling to relieve automobile congestion and pollution not only builds on the pedestrian-only zones established in Saint Augustine, but uses the "public bicycle" experience of Copenhagen in Denmark and Portland in Oregon. Others are high-tech and seemingly futuristic, but already accepted by farsighted experts. As ocean levels rise, the towns will require "hard" defenses like seawalls while their environs will need "soft" ones like dunes created to hold back the sea, but for now planning boards must immediately restrict building in low-lying, environmentally sensitive areas. The book begins in the deep past and ends in a near future skewed by global warming, melting polar ice caps, and rising sea levels.

The towns on which Boeschenstein focuses share many similarities yet remain profoundly different. All lost most of their ocean-going trade at least a century ago, some even much earlier, and all endured generations of business stagnation if not downright poverty, the last exacerbated in the South by Civil War devastation. Shallow harbors and, usually more importantly, poor water, road, and later railroad links to inland regions combined to pickle the towns in ways that preserved not only their buildings but their social order. Twentieth-century tourism, much of it following World War II, began to stress the towns, while suburbanization overran many. Boeschenstein devotes little attention to historic small seaports now within metropolitan rings—the ones detailed in the book remained geographically isolated, and sometimes protected by harsh winter or summer weather that kept tourism seasonal. Each town is unique, too. Stonington at one time prospered because railroad passengers between Boston and New York changed there for ferries, and Ocean Grove began as a religious summertime resort in 1869 whose government shifted wholly to a civil basis only after 1979 court decisions. Whaling brought great wealth and magnificent houses to Edgartown, New Castle blossomed as the transfer point for travelers moving south from Philadelphia along the Delaware River to coaches headed for Baltimore and Washington, and Saint Augustine began under Spanish rule in 1565 as a military post rather than a commercial port, and, despite intervals of British rule, was still Spanish-controlled in 1821 when the United States acquired it. Striking similarities and glaring differences characterize the order of the book, and the reader new to maritime matters will be grateful for its opening chapter that explains so much of what follows.

Boeschenstein emphasizes the post-automobile tourism impact on the towns, for the automobile brought not only throngs of people, at least in some seasons, but started the suburbanization of the towns themselves. The spectacular traffic jams of Kennebunk's port and the commercial strip outside New Castle originate in automobile proliferation that missed, at least at first, Edgartown, protected by its island location, and Edentown, through which tourists merely passed on their way to Barrier Island beaches. The residents of the towns tourists called quaint used the automobile to shop elsewhere and lived in new houses built on the periphery of nearby

farms, often in areas prone to very occasional flooding in hurricanes and gales. In Castine, the Maine Maritime Academy dwarfs much older architecture, and the Flagler-built, railroad-era hotels still dominate Saint Augustine, but the automobile is the real disturbance, for it brings tensions Boeschenstein describes in detail and for which he suggests amelioration.

American Neptune readers will perhaps notice what they consider less than complete analysis of long-gone maritime activity and the reasons for the demise of shipping. Boeschenstein is perfectly able to do such analysis, as his chapter on the rail-steamer transfer period in Stonington attests, but he focuses on the urban fabric of the towns rather than on their economic and technological history. The author of *Historic American Towns* carries a landsman's bias: quite naturally, he uses an automobile to search the coastline, and perhaps traveling by land explains his failure to find historic towns between Boston and Edgartown and Edgartown and Stonington and elsewhere. His "overview" chapters make clear his care in searching, but any small-boat cruiser of the coast knows of inlets opening into harbors where historic towns still front the sea, and charts and maps, however well used, cannot replace firsthand discovery. Sometimes the reader wonders how Boeschenstein found Manteo, for example, and whether his focus is too much on towns rather than villages. From the nastiest of Maine inlets to the most shallow and tortuous creeks of the Georgia and Florida coasts, the contemporary yachtsman still stumbles into villages remarkably little changed from World War II and even much earlier. Those villages are perhaps more apt to form the model of future urban developments planned alongshore, like Seaside in Alabama, for their scale is designed to be wholly within the bounds of private land development enterprise.

Now and then, one wishes that Boeschenstein had hired a rowboat and looked at the towns from the water, especially in high summer. Here and there, the reader finds an awareness that the author ought to develop further, and a rowboat might help. "Until recently, the remote locations of many North Carolina historic coastal towns have saved them from the ravages of tourism, although not always from the impact of industrialization," he writes in the overview chapter introducing the third section. "However, today's improved highways and the Intracoastal Waterway are bringing more visitors to the old towns dotted along the tidal rivers, creeks, and bays of the state" (page 205). What now is the role of waterborne tourism? Is it not well-nigh impossible to get a slip or mooring for a thirty-foot boat on a summer evening? Do private yacht clubs and marinas begin to govern a new sort of tourism, every bit as worthy of analysis as bicycle-based traffic? Somehow the visitor who comes by sea, and the many more visitors who may come as road travel grows increasingly frustrating, get lost in this book. Yet the proliferation of cruising guides to specific sections of the Atlantic coast suggests that historic port towns and villages have a new challenge just ahead. *Historic American Towns along the Atlantic Coast* could be a major step toward protecting them from the sprawl to which so many architects contribute, and anyone intrigued by evolution and protection of coastal towns must know this book thoroughly.

JOHN R. STILGOE
Harvard University
Cambridge, Massachusetts

PAOLO E. COLETTA, ***American Naval History: A Guide.*** Second edition. Lanham, Md.: Scarecrow Press, 2000. 935 pages, indexes. $125.00.

The hectic pace of modern society has infiltrated the community of historical research in a big way. The Internet has brought previously unattainable resources to the desktops of writers and researchers everywhere. One keyword search can keep a researcher sifting through web pages

for hours. Unfortunately, more is not necessarily better. Where the Internet fails the researcher is in its lack of structure, providing a fifth-grader's history paper right alongside a doctoral thesis. The organizational element is inferior. Enter the scholar and that old standby the book. Paolo Coletta's second edition of *American Naval History: A Guide* offers the student of naval history a much more consistent approach to finding resources on germane subjects. Although it is not up to the minute (covering the time period ending December 1994), it is a far more comprehensive look at American naval history than anyone could hope to put together on their own. This volume should be the base from which a researcher strikes out. Explore what can be found here, and then venture out to find more current materials by consulting the periodical sources Coletta uses and by visiting, whether in person or virtually, the institutions he has scoured for documents and oral histories.

The construction of this bibliography on American naval history is well conceived. The table of contents gives a categorical breakdown of the twenty-seven chapters of the book, ranging from sea power in the Revolutionary War to Ronald Reagan and nuclear weapons. A listing of twenty-six "Special Topics" completes the table of contents and includes maritime law, ordnance, poetry, and twenty-three others. The substance of these topics covers over 150 pages and leads to nearly eighteen hundred bibliographic entries. The book's bibliography contains 9,900 entries.

Other important elements of the book include a listing of abbreviations used and a list of over one hundred periodical titles examined by the author. Many can, no doubt, be found in the Naval Academy Library to which Professor Coletta, as a faculty member, had ready access.

Each chapter contains entries under some of the following categories: finding aids, books, manuscripts, documents, articles, oral histories, dissertations, film/video, and fiction/literature. A number of entries also have short annotations, but a more consistent approach clearly would have been helpful.

The reference value of the book is greatly enhanced by the inclusion of author and, especially, subject indexes. It is a very commendable work as a list of sources with a general table of contents, but it becomes indispensable to the researcher based on the subject index alone. Detailed subject access to the 9,900 entries makes the job of finding information on any particular subject much less time-consuming and gives the researcher a springboard to other sources. Used in conjunction with other bibliographies such as the multiple supplements of Robin Higham and Donald Mrozek's *A Guide to the Sources of Military History* (Archon books), Robert G. Albion's *Naval and Maritime History: An Annotated Bibliography,* and Benjamin Labaree's *A Supplement (1971–1986) to Robert G. Albion's Naval and Maritime History* (the latter two published by Mystic Seaport Museum), Paolo Coletta's *American Naval History* can benefit the newcomer to naval history as well as the seasoned veteran. This is clearly a must-buy for all maritime history reference collections.

PAUL J. O'PECKO
Mystic Seaport Museum
Mystic, Connecticut

FREDERICK C. LEINER, ***Millions for Defense: The Subscription Warships of 1798.*** Annapolis: Naval Institute Press, 2000). viii + 262 pages, 10 illustrations, appendix, bibliography, notes, index. ISBN 1-55750-508-x. $36.95.

Millions for Defense tells the story of the ten subscription warships that were built during the Quasi-War with France (1798–1800) with monies subscribed by merchants in Newburyport, Salem (including Marblehead and Beverly), Boston, New York, Philadelphia, Baltimore, Richmond, Norfolk, Petersburgh, and Charleston. Leiner

examines closely Newburyport's initiation of the movement. While he acknowledges that its merchants did not act in an entirely disinterested manner—the subscribers, after all, had an interest in having their commerce protected, and the United States government compensated them with six percent stock—he argues that Newburyport acted before Congress offered compensation, as did some merchants in the other ports. He celebrates their initiative as an example of patriotism worthy of modern emulation.

However, the bulk of the text is devoted to following the naval career of each ship and her commanding officers. Those wishing a general view of U.S. naval operations during the Quasi-War are probably better off consulting Michael A. Palmer's *Stoddert's War: Naval Operations during the Quasi-War with France, 1798–1801* (1987) since the subscription warships accounted for only a third of the naval force deployed. Naval history buffs will profit from Leiner's book because it is loaded with details about these ten ships and the careers of the men who commanded them. Not surprisingly, Leiner concludes the subscription movement contributed significantly to the effectiveness of the United States Navy during the Quasi-War.

As a lawyer, Leiner is drawn to the legal difficulties in which American captains could become entangled in their captures. In this connection, George Little of the *Boston* figures prominently in his account. Little became involved in litigation over the brig *Flying Fish,* a vessel he libeled in a Massachusetts Admiralty court when the Admiralty judge refused to condemn the vessel on the grounds it was neutral property. This ruling subsequently exposed Little to crippling damage claims from the vessel's owners. Little was also embroiled in litigation arising from his seizure of the ship *Les Deux Anges.* The problem here grew out of his refusal to honor an informal agreement with Silas Talbot to share the proceeds of this rich prize regardless of who had made the capture. Complaints about the mistreatment inflicted on the crew of the French corvette *Berceau* that the *Boston* had also captured led to a military inquiry into the incident chaired by Talbot. Little came out of the military inquiry better than one might have expected because he had not personally profited from the misdeeds of his prize crew on the *Berceau* and, I sense, because Talbot's agreement with Little happened also to reflect badly on Talbot.

Leiner's most important contribution lies in his portrayal of the collaboration that took place between the British and the Americans during the Quasi-War. Collaboration offered the United States Navy a range of benefits from offers of logistical support in the case of Preble's cruise in the *Essex* to the East Indies, to the use American captains made of British Admiralty courts in the West Indies to establish the legal status of their captures, and the exchange of information about the common enemy, but there was a downside as well. Leiner notes that on the first cruise of the *Baltimore* (not a subscription vessel), fifty-five of the crew were "shanghaied" (page 132) by the commodore of a British squadron off Havana. Although eventually all but five of the men were returned, the *Baltimore*'s captain cravenly cooperated with the impressment of his men, for which he was promptly dismissed from the service.

British Admiralty courts also occasionally discriminated against American claimants when there was a rival British one. The British treated Americans particularly badly at Curaçao, where two of the subscription vessels, the *Merrimack* and *Patapsco,* made a critical difference to securing the island for the British against the French. The Americans were rewarded for this and other services with a prohibition against their merchantmen leaving Curaçao with cargoes, and the dispatch of privateers to capture them when they sailed. Leiner notes that the American naval captains on the spot "decided that their instructions did not allow them to intervene" (page 90).

I find these details fascinating because the premise on which most of the Federalist sub-

scribers acted was that collaboration with Britain was both possible and desirable. This premise owed as much to their ideological commitments as to experience. Leiner chooses to see the subscription movement as an expression of patriotism rather than ideology, but he has succeeded, perhaps better than he intended, in showing how problematic the assumption that the British were worth collaborating with could be in reality.

RICHARD BUEL JR.
Wesleyan University
Middletown, Connecticut

GRANVILLE ALLEN MAWER, ***Ahab's Trade: The Saga of South Seas Whaling.*** New York: St. Martin's Press, 2000. 393 pages, notes, glossary, bibliography, index. Cloth. Dust jacket. ISBN 0-31222-809-0. $29.95.

In scope and content, *Ahab's Trade* fits into the panoply of whaling history somewhere between the American Heritage Junior Library's *Story of Yankee Whaling* (New York, 1959) and Edouard Stackpole's *The Sea Hunters* (New York, 1953). Like the American Heritage book, *Ahab's Trade* is easy-going and hits all the highlights of British and American nineteenth-century whaling history. Unlike Stackpole, much of Mawer's primary source material is taken from other secondary sources or from the venerable list of published narratives that have been exploited for decades, including those of Francis Allyn Olmsted, William Morris Davis, and Nelson Cole Haley. There is nothing wrong with using the published narratives. However, they are best used to fill in the gaps in the voyages represented in the logbooks and journals in public collections, not to reiterate the obvious.

There is little new to be learned about Yankee whaling from reading *Ahab's Trade.* To the detriment of the book, Mawer has consulted almost none of the important current scholarship in the field. He uses his sources as if he picked up whaling history in the year 2000 where Stackpole left off in the 1950s. He quotes extensively from Stackpole, ignoring the work of Briton Cooper Busch, *Whaling Will Never Do for Me* (Lexington, Ky., 1994) Bernard Colby, *For Oil and Buggy Whips* (Mystic, Conn., 1990), and Rhys Richards, *Into the South Seas* (Parameta, New Zealand, 1993.) These three books in particular serve to focus on the exact aspects of whaling history Mawer has attempted to clarify; that is, the growth and origin of the South Sea fishery, the seamen involved in it, and their role in history. Their bibliographies are important sources for the locations of logbooks, journals, account books, and other primary material.

Ahab's Trade does offer particularly useful extracts of large portions of specific material from rare whaling sources printed verbatim in separate vignettes within the chapters. One in particular that is unusual and important is "The Secret of the Candle," a description of the process for refining sperm whale oil, taken from Lewis Holmes in *The Arctic Whaleman* (Boston, 1861). Holmes's is a fairly rare book, and that description is key to understanding the products derived from the sperm whale fishery.

By far the most compelling chapters in the book are 3, 5, and 7. In these, he outlines the importance of the Enderby family from Great Britain in commercial South Seas whaling. He expands upon the outcome of the Enderby legacy to include the Australian whaling interest of Richard Jones in the 1820s and 1830s and Benjamin Boyd in the 1840s. He goes on to summarize nicely the development and eventual disintegration of Charles Enderby's Southern Whale Fishing Company located on the Auckland Islands. He compares the advantages of Australian ports with the encumbrances of the oil trade between Australia and Great Britain to the dominant American whaling industry. He concludes that the success of the American fishery was based upon the sheer size of the American

fleet in that a greater number of vessels allowed Americans to cover more water and catch more whales. Between British tariff policy and the inefficient management of the deep-water whalers in Australia, the industry never quite achieved the success envisioned by its founders. Had Mawer entitled this book *Enderby's Trade: The Saga of South Seas Whaling,* and then concentrated upon this fascinating analysis of British/Australian and American competition in the whale oil market, this could have been a truly meaningful book.

As it is, there are several mistakes of fact, including a misidentified photograph on page 70. This photograph is not, as the caption reads, "of the *Maria Swift,*" there having never been a vessel by that name in the American whale fishery. The photograph is actually of the bark *California* of San Francisco taken in 1901 by Marian Smith, wife of Horace Smith, master of the vessel. Another point that bears clarification comes on pages 276 and 277 where he makes the very ambiguous claim that the generic interpretive wood engraving *A Nimrod of the Sea* by Granville Perkins (1830–95) is actually Captain James Huntting of Sag Harbor. Perkins and David Hunter Strother (1816–88), e.g., Porte Crayon, illustrated *Nimrod of the Sea* (New York, 1874) for Harper & Brothers Publishers, but the illustrations are interpretations of the text, not firsthand depictions of the persons and actions. Likewise, Nantucket was not a "whaling backwater" in the 1840s as Mawer claims on page 222. The port went into decline later in the 1840s, but in 1845, thirty vessels sailed from Nantucket on whaling voyages. Nantucket became a "backwater" in the mid-1850s with the development of the Arctic bowhead fishery, taking no part in the baleen market. It is also important to point out that the quotation taking up all of pages 53 to 64 exists in a journal in the collections of the Kendall Whaling Museum in Sharon, Mass. (KWM #213, ship *Columbia* of Nantucket, 5 September 1841–7 December 1845, George F. Joy, master, George A. Gould, keeper.) Mawer completely fails to acknowledge this despite the fact that it is clearly listed as such in the bibliography of Pamela Miller's *And the Whale Is Ours,* published jointly by the Kendall Whaling Museum and David R. Godine in 1979. Although in his footnote he gives Miller's book as the source for the quotation, incomprehensibly he gives credit for ownership to the Pacific Manuscripts Bureau.

Ahab's Trade would probably be a good book to assign to a college freshman history class. Before doing so, however, an instructor would need more background in whaling history than the assignment would merit. It would be better to read one of the first-hand whaling narratives currently in print than to get bogged down in the explanations required of *Ahab's Trade.*

MICHAEL P. DYER
Kendall Whaling Museum
Sharon, Massachusetts

MICHAEL ROSOVE, ***Let Heroes Speak: Antarctic Explorers, 1772–1922.*** Annapolis, Naval Institute Press, 2000. xi + 358 pages, illustrations, maps, notes, index. ISBN 1-55750-967-0. $34.95.

The title of this work indicates its theme excellently; a large amount of the text is based on the original published accounts of many of those who explored Antarctica from the earliest voyage with this specific object (Captain James Cook, 1772–75) to what might be considered as the last expedition of the "heroic age" (Sir Ernest Shackleton, 1921–22). Michael Rosove writes in the preface that "the book is largely based on published primary and secondary sources. I have quoted liberally from the primary sources for the purpose of conveying the quality of writing found in much of this literature." This procedure makes otherwise quite disparate quotations readily accessible in one volume. He also confesses that he originally conceived a fascination for the Antarctic at an early age and that, after a period

of dormancy, he became aware of the dramatic and inspiring human side to mankind's contact with the Antarctic.

Details of the complements of ships, the dates of birth and death of many of those involved, and the numbers of wintering personnel are among the other useful information that is provided. Unfortunately, however, there is a noticeable number of minor errors in the book. Some of these are derived from uncritically used sources where later scholarship has provided improved details (for instance the assertion that H. J. Bull's expedition made the earliest landing on continental Antarctica or that Shackleton was crossing South Georgia to Husvik Harbor). There are also some that are difficult to explain (Hussey's banjo becoming a violin). The work uses English weights and measures without metric equivalents that will not be to its advantage in the English-speaking world outside the United States.

The problem of how much to cover in such a compilation is always difficult. Although Rosove has, indeed, covered the essentials, I would like to have seen more of the many hundreds of sealers' voyages, which certainly included heroic aspects, although only a few of those heroes spoke. Some major developments in Antarctic exploration, such as Douglas Mawson's introduction of radio, are notable by their absence.

The chapters are well organized, and each is essentially a monograph, a convenient arrangement where details of a particular expedition are wanted. There are detailed notes of sources throughout the text, references to about 150 published works, and a comprehensive index that is most useful in such a work (it occupies twenty-one pages). The thirty illustrations, although somewhat sparse, are well selected and include several rare ones, but there is no list of them. There are six maps at the end of the work that give the majority of place names used in the text. The cartographer has been careless with the ice-shelves; some are included, but parts of them have been omitted.

The book publishing program of the Naval Institute Press has recently broadened its scope to include works of more general interest. This is a good example of one that will have a wide maritime and historical appeal, as well as being a labor of love for the author. At a period when interest in the Antarctic is strong, it is a most timely book.

R. K. Headland
Scott Polar Research Institute
Cambridge, England

Alexandre Meinesz, ***Killer Algae: The True Tale of a Biological Invasion.*** Translated by Daniel Simberloff with a forward by David Quammen. University of Chicago Press, 1999. xvi + 360 pages, illustrations, maps, 5 appendices, notes, index. Cloth. ISBN 0-22651-922-8.

A square meter of a tropical alga *(Caulerpa taxifolia)* was found growing in the Mediterranean Sea in 1984. In 1988, Meinesz, a professor of biology at the University of Nice and an expert on *Caulerpa* alga, was alerted about its presence and persistence in the relatively cool waters of the Mediterranean. *Killer Algae* chronicles the political and scientific debate that ensued as a result of the introduction of this species to the Mediterranean.

Meinesz discovered that the alga covered about one hectare on the soft-bottomed floor of the Mediterranean Sea in 1989. The alga was found directly below the venerable Oceanographic Museum of Monaco. Meinesz suspected that the alga had been discarded from the museum and had since successfully established itself in the sea. Meinesz noted the invasive tendencies of the alga and quickly tried to solicit help from the museum and the appropriate government officials to eradicate it. The first chapter chronicles the discourse between the museum director, who firmly denied any involvement in the species

introduction, and Meinesz. This chapter also describes the evident lack of interest by various legislators and the problems associated with the media coverage.

In great detail in the subsequent chapters, Meinesz describes attempts by himself and a few other researchers to solicit research funds and alert appropriate officials to the problems associated with the invasive alga. Most of his calls for eradication of this species and further research on it went unheeded. The book focuses primarily on conflicts between government agencies, the museum authorities, the scientific community, and the media regarding this alga. The book highlights the heated debates about the source of the alga, the severity of the problem, and whether authorities should even be concerned about the invasion. Because of his frequently voiced concerns, Meinesz became the target of much criticism. Some called him an alarmist, while others regarded him a fledgling researcher in need of research funding. While readers interested in this type of discourse will find the story informative, those who are interested in the biological implications of this invasive species may find portions of the text somewhat dry. Through the midst of the debates, the book reports of the algae occurrences in Italy (1992, 1993), the Balearic Islands (1992), and the Adriatic Sea (1994). One concern about the spread of this alga is that it invades and overgrows the fragile *Posidonia* meadows of the Mediterranean. There are several traits that make this species a successful invader. Scientists found that it is mildly toxic and thus unpalatable to many aquatic organisms. This characteristic has prevented any natural population checks on the alga. In addition, it spreads easily by currents, boats, and fishing nets. By late 1996, at least three thousand hectares of seafloor were occupied by the *Caulerpa* alga.

Killer Algae is the account of one scientist's struggle to warn of an impending ecological disaster. Meinesz calls attention to the challenges of effective scientific communication to the media, the government, and perhaps most alarming, to other scientists. Presently, invasive species everywhere are causing problems that are very costly economically and biologically. Meinesz describes invasive species as "biological pollutants" and effectively argues that these pollutants have long-term impacts on ecosystems. In the case of this alga invasion, Meinesz believes that if early warnings had been heeded, eradication would have been a simple process. However, after over ten years of warnings, debates, and political struggles, most have acknowledged that eradication may no longer be possible. In the eloquent and enlightening final chapter of *Killer Algae,* Meinesz reflects upon the broader implications of this story: communication of scientific research, decline of holistic biological research, and the diversity of life and its protection.

Overall, *Killer Algae* is a well-written account of a problem that is not unique to the Mediterranean Sea. The distribution maps in the text help the reader envision the scope of the invasion, and there are eight color photographs depicting various characteristics of the alga. Appendices describe the biology of the species, the structure of the French government, and the chronology of the invasion. Despite the meticulous detail that some readers may find somewhat cumbersome, Meinesz tells a true and interesting story for everyone who is concerned with biodiversity issues.

DEANNA H. MCCAY
Colgate University
Hamilton, New York

RICHARD "JUD" HENDERSON, ***Chesapeake Sails: A History of Yachting on the Bay.*** Centreville, Md.: Tidewater Publishers, 1999. 8" x 10", 278 pages, 210 photographs and drawings, historical text, notes, bibliography. ISBN 0-87033-514-6. $39.95.

Richard Henderson makes a major contribution to the history of yachting by filling in a gap for an area in which yacht racing started before the formation of the first yacht club in North America, but where most of the major clubs were not formed until after 1900—in fact, as late as the 1920s and 1930s in the case of several significant clubs. Hence, absent yacht club centennial histories for source material, he has painstakingly mined a variety of archival material, publications, and personal interviews to chronicle cruising and racing on an estuary that continues to nourish a unique maritime culture. This is reflected, as he observes, in new classes of yachts designed after World War II being patterned after traditional bay work boats, so well did the early settlers maximize their craft to meet local conditions.

His style is a blessing for the reader. Instead of the chronologically arranged statistics typical of many yacht club histories, it is anecdotal and focuses on the story of renowned yachts and the sailors who made them famous both on and outside of the bay. Laced with his own recollections and humorous asides, *Chesapeake Sails* covers the gamut of yachting activity on the bay from the early canoe racing in 1840 at St. Michaels, to handicap racing out of the Gibson Island and Annapolis yacht clubs before and after World War II, and Olympic sailors emanating from the Severn Sailing Association in Annapolis. The history is supported extensively with photographs of persons and yachts as well as line drawings of many of the latter, especially those of local origin.

HENRY H. ANDERSON JR.
Newport, Rhode Island

R. THOMAS CAMPBELL, ***Sea Hawk of the Confederacy: Lt. Charles Read and the Confederate Navy.*** Shippensburg, Pa.: Burd Street Press, 2000. 6" x 9", xvi + 236 pages, 95 illustrations, 7 appendices, notes, bibliography, index. Cloth. ISBN 1-57249-178-7. $29.95.

In the last dozen years, a long dry spell in Civil War naval history ended as dozens of books on the subject began pouring out of publishing houses. The spate consists largely of pop histories and retreads sprinkled with a few works of original scholarship.

R. Thomas Campbell's *oeuvre* falls squarely in the former category. Author of ten books on the Confederate navy published between 1996 and 2000, including the well-known "fire and thunder" tetralogy, Campbell churned out so many books so quickly by not getting bogged down too deeply in primary sources and by quoting at length from those he did consult. Since his books also tend to lack analysis, he should be regarded as a storyteller, not as a scholar.

If they are forewarned and forearmed, readers can safely wade into the life of one of the Confederate navy's most colorful figures. Read graduated from the U.S. Naval Academy at the bottom of his class in 1860 and "went south" after his native state of Mississippi seceded. He joined the Confederate navy and saw combat in the Mississippi River, first on the CSS *McRae,* then on the ironclad CSS *Arkansas.* Assigned next to the commerce raider CSS *Florida,* Read was later detached to command of the *Clarence,* a captured brig converted into a commerce raider. He soon transferred his command to the faster and more seaworthy bark *Tacony,* and from there, two weeks later, to the mackerel schooner *Archer.* As commander of these three vessels, he captured twenty-one Yankee merchantmen with one 12-pound howitzer and a battery of "Quaker" guns (logs cut and painted to look like cannons). On 26 June 1863, he slipped into Portland, Maine, appropriated the revenue cutter *Caleb Cushing,* and stood to sea. His luck ran dry when he ran out of ammunition while trying to outrun pursuit. His last shot was purportedly a ball of ancient cheese that supposedly scored a direct hit on an overtaking steamer.

Read remained in Union hands until he was exchanged in October 1864. He then served with

the Confederate James River Squadron, commanding, respectively, a gun battery and the squadron's three torpedo boats. In February 1865, he embarked with some one hundred men and four whaleboats mounted on carriage frames on an overland expedition to sweep around Grant's army, launch in the James below City Point, capture a tug, and mount torpedo attacks on Federal shipping, but he turned back when the Federals learned of the plan. Read then hatched a scheme to run down the Red and Mississippi Rivers in the Confederate steamer *Webb,* then out into the Gulf to prey on Union commerce. He set out from Alexandria, Louisiana, on 23 April and made it as far as New Orleans before Union gunfire began scoring hits. "Right there before their very eyes," writes Campbell in typically purple prose about the Southerners who watched from shore, "a Confederate warship with their nation's sacred banner snapping in the breeze was brazenly steaming right through the midst of the detested Northerners" (page 186). Read made it twenty-five miles farther down river before a Federal frigate lying athwart his path precipitated his second surrender. After the war, Read did a little smuggling, then spent the rest of his life as a Mississippi River pilot and the harbor master of New Orleans.

Sea Hawk of the Confederacy may be the first full-length book about Read. Coincidentally, another book on Read was published this year. It is by Robert A. Jones and entitled *Confederate Corsair: The Life of Lt. Charles W. "Savez" Read* (Mechanicsburg, Pa.: Stackpole Books, 2000).

In Campbell's hagiography, Read emerges more as a plastic action figure devoid of human foibles, frailties, or warmth. Campbell tells us that Read is courageous and aggressive, but little else about his character, personality, and opinions. For example, there is no discussion about his views on slavery or Reconstruction. Nor does Campbell say much about Read's life beyond his Civil War days. True objectivity is absent. Not only is Campbell utterly uncritical of his subject and his sources, he is also rabidly pro-Southern in his views.

The book confirms Campbell's standing as the ultimate cut-and-paste artist. He creates his narrative by pulling out passages from a handful of first-hand accounts and weaving them together with his own prose. By a conservative estimate, of the 201 pages of text, thirty-five pages (seventeen percent) consist of paragraphs quoted verbatim from sources, and forty pages (twenty percent) of illustrations, leaving 126 pages (sixty-three percent) for Campbell's own writing. Except for captions, pages 134–37 and 147–52 consist entirely of quotations and illustrations.

Nevertheless, the book is entertaining. Its greatest appeal is Campbell's knack for selecting only the most vivid and well-written anecdotes around which to frame the story. The Civil War is so big, so compelling, and so ingrained in the American consciousness that even uncritical, popular accounts like *Sea Hawk of the Confederacy* can amuse and reward readers. One wishes, however, that Campbell could have made the figure of Read a little more lifelike.

ROBERT J. SCHNELLER JR.
Contemporary History Branch
Naval Historical Center
Washington, D.C.

DAVID A. MINDELL, ***War, Technology, and Experience Aboard the USS* Monitor.** Baltimore and London: Johns Hopkins University Press, 2000. 6" x 9", x + 187 pages, 12 illustrations, 2 maps, notes, bibliographical essay, index. ISBN 0-80186-250-7. $14.95 (paper), $35.00 (cloth).

In 1975, John Ellis published *The Social History of the Machine Gun* in which he illuminated the social, cultural, and psychological impact of modern weapons on Western society in the twentieth century. In somewhat the same spirit, David Mindell, associate professor of the

history of engineering and manufacturing at MIT, offers here a slim volume that might have been called "The Social History of the Ironclad." Mindell examines the 1862 battle between the ironclads USS *Monitor* and CSS *Virginia* not as a military engagement, but as a milestone in the relationship of man and machine. Looking through the prism of the 1991 Gulf War, Mindell presents the *Monitor* as metaphor, seeing it as the embodiment of the moment that machines, not men, became the prime instruments of war. In that respect, this is a book about society and culture as much as it is about science or technology.

Mindell relies heavily on the series of letters written to his wife by William Frederick Keeler (the *Monitor*'s paymaster) in order to explore the new relationship between man and machine. Mindell posits that Keeler, like the other men on board the *Monitor,* lived and worked literally inside the machine: "an elegantly appointed world encased in an aggressive shell" (page 64). How did the *Monitor*'s residents react to this environment? The words Mindell uses are "ambivalent" (page 64), "skeptical" (page 65), and "anxious" (page 66). At first almost smug in their cozy semi-submerged world, they soon began to resent the restrictions of artificially sustained life in a vessel that some began to refer to as a "cage" (page 65). Mindell adds that "these men were aware of living on a technological frontier" (page 68).

Mindell is not a particular admirer of John Ericcson, the *Monitor*'s designer and defender. He argues that Ericsson was blind to the *Monitor*'s flaws, noting that whenever experience exposed a design flaw, Ericcson simply refused to believe it, putting more faith in his calculations than in the life-and-death experiences of the vessel's officers and crew. The *Monitor,* Mindell notes, was not even the most successful of the several ironclad designs, a distinction he reserves for the USS *New Ironsides,* which became the flagship of the South Atlantic Blockading Squadron. That mattered less than the fact that the public evidently saw the little *Monitor* as the savior of the Union at Hampton Roads. Its battle of mythological significance with the *Virginia* effectively "closed the debate about the design characteristics of ironclad warships" (page 109). In short, myth and not engineering, determined the future of Union ironclad design.

Alas, for all its originality, the book does not hold together well. Mindell justifies his heavy reliance on the previously published Keeler letters (Robert Daly, ed., *Aboard the USS* Monitor, *1862: The Letters of Acting Paymaster William Frederick Keeler* [Annapolis, 1962]) by arguing that the existence of these letters from one who dwelt inside the iron beast proved that the *Monitor* was not socially isolated. At times, it seems that these letters provide more insight into Keeler than they do into the broader issue of man-in-the-machine. Other elements of the book are sufficiently disparate that they have the feel of having been seminar papers cobbled together for this volume. This is particularly true of the sections in which Mindell discusses how Hawthorne and Melville reacted to news of the *Monitor*'s debut.

Mindell's contribution is to encourage cultural historians to continue to confront the social and cultural impact of the machine age in naval warfare. His conclusion that the *Monitor* became an overnight "cultural icon" (page 15) is undeniably valid. Less certain is his claim that "the builders of the *Monitor* purposefully constructed a symbol" (page 32).

Craig L. Symonds
United States Naval Academy
Annapolis, Maryland

Thomas C. Hone, Norman Friedman, and Mark D. Mandeles, ***American and British Aircraft Carrier Development, 1919–1941.*** Annapolis: Naval Institute Press, 1999. 6½" × 9½", x + 205 pages, 20 illustrations, notes, bibliography, index. Cloth. ISBN 1-55750-382-6. $39.95.

This slender volume dissects the interwar development of carrier aviation in the British and American navies. The authors are known for their high-caliber work to all students of naval history.

The interwar period, with its sharply reduced military spending, was an unpropitious time to advance aviation—a "greedy" technology, in the authors' description. Although two carriers could be built for the price of one battleship, the ledger sheet over the long term looked very different. With aviation's rapid evolution, its appetite for funding seemed insatiable. The expense of better airframes and more powerful engines rose steadily, as did hidden costs like steep operational losses; research, development, and support facilities ashore; and specialized ordnance, instruments, communications gear, and even medicine.

Despite laboring under similar budgetary constraints, the two Western navies produced markedly different carrier forces. In 1919, the Royal Navy was the unquestioned leader in this arm; by 1939, it had fallen well behind its American rival by most indexes. Conventional wisdom holds that primary blame must rest with the Royal Air Force, which treated naval aviation as a stepchild.

Hone, Friedman, and Mandeles agree in broad outline and explore in detail such factors as the hostility of RAF leaders to naval aviation (and to close air support for the army too). They also consider the failure of the Royal Navy to optimize carrier effectiveness (for example, striking each airplane below upon recovery, rather than using crash barriers and the deck park to increase offensive strength). They also point to the navy's failure to develop "an interactive institutional setting like the relationship among the U.S. Navy's Bureau of Aeronautics, the Naval War College, and the U.S. Fleet."

By 1939, British fumbling had produced a navy whose tactical and reconnaissance aircraft were substantially inferior to those of its rivals, whose antisubmarine aviation capabilities were almost fatally deficient, and whose carriers lagged in striking power. As the authors note, once the Royal Navy regained control of its air arm, it eventually introduced salient innovations (e.g., the angle-deck and steam catapults).

When considering the U.S. Navy during the interwar era, they point to several interlocking developments to explain that service's success. A crucial element was its ability to frustrate Brigadier General William Mitchell's attempts to take over naval aviation. Indeed, the authors argue that Mitchell proved beneficial to the navy by cementing its aviators to the larger service.

Another key ingredient was the work at the Naval War College in testing on the game board innovative concepts advanced by such officers as William S. Sims and Chester Nimitz. Gaming did pose risks. As Sims remarked, "if the rules of the game are not right, the conclusions drawn from maneuvers are sure to be erroneous."

Hone, Friedman, and Mandeles see as another essential element the testing of theory and gaming results by the fleet during its exercises. For instance, the deck park, the crash barrier, and dive bomber tactics all come out of the fleet. They pay tribute to prescient officers: Sims, John H. Towers, William F. Halsey, Joseph M. Reeves, and especially William A. Moffett.

Problems inherent in a sweeping study like this book prove relatively minor. The Imperial Japanese Navy is relegated to the occasional passing reference and a short appendix. In discussing that service, Hone, Friedman, and Mandeles state that "carriers and other classes of large warships were impossible to hide." The Japanese, with their almost obsessive concern for security, did manage to conceal the most basic details of their new warships, such as the Yamato-class battleships, from outsiders.

In summarizing their findings, Hone, Friedman, and Mandeles scrutinize British and American carrier aviation with a comparison of the ships of those two services in 1945. While highlighting the substantial strike potential in the American ships, the authors overlook the robust

passive defenses of the British ships that served them extremely well against the dreaded kamikaze attacks that frequently put American ships out of the fight.

When all quibbles have been put aside, this remains a first-class piece of work, based overwhelmingly on primary materials and sparkling with intriguing insights. It is strongly recommended for anyone with an interest in naval aviation or force development in an era of technological uncertainty.

MALCOLM MUIR JR.
Austin Peay State University
Clarksville, Tennessee

MARC MILNER, *Canada's Navy: The First Century.* Toronto, Ontario: University of Toronto Press, 1999. 6½" × 9½", xiii + 356 pages, illustrations, notes, bibliography, index. Cloth. ISBN 0-80204-281-3. $45.00 Canadian.

The first century of Canada's navy has not been easy. Conflicting policies of successive governments, if they had one at all, and senior leaders who seem generally to have been unequal to their responsibilities, were predominant throughout much of the twentieth century. It cannot therefore be a surprise that the task of chronicling this history has also been fraught with difficulties. Milner, well known as an operational historian of the *Royal Canadian Navy in World War II,* offers here a one-volume history from its origins to 1991. At first glance, one might ask if this was really needed so soon after German's *The Sea Is at Our Gates,* published in 1990. The answer, "yes," reflects one of this book's strengths. At least forty-five entries in the bibliography were published since 1990 (including a piece written by me, cited by Milner). Milner reviews all this material in his narrative. He also acknowledges his reliance on secondary sources. This might reasonably be expected of any single-volume work covering such a large topic, but the endnotes clearly indicate that Milner has engaged in significant new investigations in the immediate postwar period.

The book is strongest, and to be recommended, on the periods and topics in which Milner has done his own work. However, from about the mid-1950s, where he is most dependent on secondary sources, augmented by oral interviews, the work does not maintain his usual standards. Some of it may be sloppy editing. For example, in 1958, Prime Minister Diefenbaker's minority Progressive Conservative government did not resign, but rather used the unfortunate call of the Liberal leader for it to do so as the basis for a new election that resulted in the stunning Progressive Conservative victory. In 1966, the Liberal government did not have a majority to "assure" passage of legislation unifying the forces—it too was a minority government. In the 1968 Liberal leadership contest, Paul Hellyer did not survive to the final ballot. John Charles was not a vice admiral but a rear admiral. Milner frequently introduces oral evidence by referring to an "Old Salt." Perhaps the motive was to create a "breezy," "racy," or more open tone for the general reader. While the term may be appropriate for someone who desired anonymity or who never attained senior rank, it cannot also be used to describe Rear Admiral Brock, a member of the second generation of an upper-crust naval family and hardly an objective witness. While at the end of the day these examples are inconsequential, they point to a problem with evidence in the more recent period. This is a real problem in the treatment of the Cuban missile crisis.

Milner adopts the perspective of the secondary work that is that of the regional commander, the Flag Officer Atlantic Coast (FOAC). Vice Admiral Herbert S. Rayner, the Chief of Naval Staff (CNS) at Ottawa does not fare well. Rayner has been criticized, and is again here, for failing to provide strong positive direction to FOAC. A service history must consider the view from the center, that the incumbent FOAC was deemed

competent, and left to get on with his job. In other words, CNS was not doing his subordinate's job, but rather his own. FOAC's use of "intend" messages, whose meaning is well understood in the naval command, namely "this is what I am going to do unless you stop me," kept the CNS fully informed. Given the conflicts within the Canadian government of the day, the last thing any flag officer commanding would have wanted was to be exposed to the halting prevarications of a divided government. Rayner ensured that did not happen. Had Rayner responded to the intend messages from FOAC, he would have run the risk of putting FOAC's actions under a political spotlight with a resulting order for inaction. Consideration must be given that Rayner's "silence" reflected great confidence in FOAC, who was shielded by the CNS from the political wrangling. That requires great strength and courage in a chief of staff. There is also one fact that must be corrected. Rayner was not, as Milner suggests, fired. He had been appointed CNS with a four-year contract, as had been his predecessor. By coincidence, the contract expired just as unification was taking place, and a renewal was not requested.

Milner has tried to provide some order and reason to the turbulent record of the Canadian navy. For a country that has never really understood what a navy does or why it needs one, he has presented a valuable account. As he approaches the present day, he confronts the same problems that face all historians when writing contemporary history. That should not be held against him. He has pursued his naval themes beyond the period of the tri-service unification to 1991. Until full access to documents of the recent period is available, Milner has performed a useful service in attempting to educate the general reader on naval matters and to provide a framework for discussion. *Canada's Navy* provides a good starting point for all who would like to know more about Canada's navy.

WILLIAM GLOVER
Kingston, Ontario

W. J. R. GARDNER, ***Decoding History: The Battle of the Atlantic and Ultra.*** Annapolis: Naval Institute Press, 1999. xvii + 263 pages, tables, graphs, glossary, notes, bibliography, index. ISBN 1-55750-158-0. $34.95.

This recent addition to the growing body of historical literature on the Battle of the Atlantic seeks to assess the role of Ultra intelligence in determining its outcome. Gardner offers no pat answers. Throughout his carefully crafted and argued study, he stresses the complexity of evaluating historical causation. Even before turning to the impact of Ultra, he takes pains to place it within the broader context of the epic sea battle. Indeed, a majority of the volume is devoted to such topics as the neglected economic dimension of the battle, the German perspective, the nature of convoy warfare, and the evolution of Allied and German technology.

The heart of Gardner's volume can be found in two case studies. One covers the year 1941, a time when Allied resources were stretched to the limit and when German submarines had their best chance for crippling the vital trans-Atlantic trade. Using new wolfpack tactics, German submarines achieved considerable success during the first half of the year, peaking in May with over three hundred thousand tons of shipping sunk. Thereafter, Allied losses declined, despite the presence of a larger submarine force. This decline coincided with the availability of reliable and timely Ultra information.

Historians of intelligence have seized upon the coincidence of the two events to argue that Ultra played a decisive role in limiting British losses. The reasoning is that it permitted the rerouting of convoys and was responsible for saving some 1.5 to two million tons of shipping in the last six months of 1941.

Gardner rejects this contention. The situation in the Atlantic, he stresses, was extremely complex. Reasons for the turnaround in mid-1941 include covert assistance by the United States to the British, a German policy of not provoking the Americans, the diversion of submarines from the main effort in the Atlantic, the extension of the convoy system, and the increasing number and skill of convoy escorts. "Ultra," he concludes, "was a major factor in the events of 1941, but it was not the only one, and it is now all but certain that it was not responsible for saving shipping in the order of 2 million tons" (page 177). In his second case study, Gardner examines the period from mid-1942 to mid-1943, a year of intense fighting in the Atlantic, and reaches similar conclusions. Ultra provided a good deal of information on the nature of the U-boat fleet, its size and methods, and at times the movement of submarine groups, but its impact on the fighting at sea should not be seen as decisive. Dönitz's decision of May 1943 to shift emphasis away from the main convoy routes was not the result of Ultra.

Indeed, Gardner stresses, the time has come to lay to rest the many exaggerated claims made for Ultra intelligence since the mid-1970s. While Ultra was certainly important in determining the outcome of the Battle of the Atlantic, it had limited tactical significance. In fact, its major contribution really comes after 1943—when the main German effort to disrupt the trans-Atlantic convoys had failed. For example, Ultra intelligence alerted the Allies to German efforts to build an advanced submarine, leading to air attacks that delayed the production and deployment of these new boats.

It is necessary to keep in mind the complexity of the struggle; the problem of ranking tactical antisubmarine warfare, intelligence, and economics; and the inadequacy of the surviving data. There is no doubt that without Ultra, the battle would have been harder and costlier, but Allied economic predominance would have led to ultimate victory.

Closely reasoned and persuasively argued, *Decoding History* makes a significant contribution to the naval history of World War II. While Gardner, a former antisubmarine officer-turned-historian who employs both the techniques and prose of operational research, is unlikely to reach a wider audience, his book will be read, and its findings will be debated by specialists in the field.

WILLIAM M. LEARY
University of Georgia
Athens, Georgia

WILLIAM COLLIER, ***The Golden Age of Sailing: Classic Yacht Photographs by Beken of Cowes.*** New York: Times Books, Random House, 2000. 6" x 9", 168 pages, 105 photographs, historical text, annotations. ISBN 0-81293-283-8. $25.00.

The Golden Age of Sailing cobbles yachting historian William Collier and the dynasty of Beken of Cowes photographers in a panorama of the history of yachting in the British Isles during six eras from 1880 through 1939.

The Beken photographs of each era are introduced by Collier's overview of sailing during the decade with just enough detail on the evolution of yacht design and measurement rules without overwhelming the reader with technical detail. Via an innovative layout, the book presents the photographs in their true glory, untrammeled with captions. Instead, they appear as numbered endnotes keyed to the photographs grouped on opposing pages in miniature. The combination of a broad brush of each era by Collier and detailed story in the endnotes whets the interest of the general reader as well as the sea dog.

Photographers such as the Bekens are chroniclers in a medium richer and more revealing than words alone can convey. Successive generations of the family, using cameras especially designed to cope with the corrosive elements of the sea, have enabled them to bring alive details of yacht and

sail design, whether it be the towering America's Cup J-class or the double-handled International Fourteen dinghy. The simple majesty of the photographs, the artistry of the Bekens in capturing the billowing sails of the yachts under a panoply of clouds, and Collier's vignettes of colorful characters and episodes merit including *The Golden Age of Sailing* among the annals of yachting.

HENRY H. ANDERSON JR.
Newport, Rhode Island

DONALD E. RIDLEY, COMP., AND STUART M. FRANK, ED., ***Frederick Myrick of Nantucket: Scrimshaw Catalogue Raisonné.*** Kendall Whaling Museum Monograph Series, no. 13. Research and forensic contributions by Paul Madden, Paul Vardeman, and Janet West. Sharon, Massachusetts: Kendall Whaling Museum, 2000. v + 43 pages. ISBN 0-93785-438-7.

This well-prepared catalogue compiled by Donald Ridley is based on the Scrimshaw Collectors' Weekend held at the Kendall Whaling Museum, 26–28 June 1998, that centered on Frederick Myrick, one of America's most famous scrimshanders, his life and works, and on an exhibit of twenty-five Myrick scrimshaw teeth.

Stuart Frank provided a biographical piece. Little is known of Myrick's life after he left the whaling trade, but his all-too-brief, yet prolific, scrimshanding career produced about thirty-six known decorated sperm whale teeth. Most of these appear in Ridley's catalogue, depicted in black and white and fully described as to dimensions, iconography, and provenance.

The catalogue has six brief appendices, the first of which incorporates a *Susan*'s tooth discovered after the monograph had gone to press; appendix 2 lists two discredited items; appendix 3 shows contemporary illustrations of the ships *Susan* and *Ann;* appendix 4 lists all of Myrick's scrimshaw; appendix 5 is the artist's chronology; and appendix 6 shows a summary of the symposium. The catalogue has both a cover and a frontispiece illustration.

STUART M. FRANK, COMP. AND ED., ***Fakeshaw: A Checklist of Plastic "Scrimshaw."*** Kendall Whaling Museum Monograph Series, no. 1B. Third edition. Sharon, Massachusetts: Kendall Whaling Museum, 2001. iv + 32 pages. ISBN 0-93785-440-9.

"Fakeshaw" is defined as machine-manufactured polymer scrimshaw fakes—a "simulated scrimshaw that is not clearly and indelibly identified as synthetic," as Stuart Frank says in his thoroughly researched and documented monograph. Much of the fakeshaw on the market was introduced originally by a British company in the 1970s, and can now be found all across America and Europe. "Buyer beware" is as good a warning as it ever was, but Mr. Frank has made it easier for those not expert to distinguish between authentic scrimshaw pieces made by sailors and other, often similar, "manifestations of the medium," such as "ethnological or tribal artifacts," "scrimshaw produced in the Azores and Madeira," "modern" or "contemporary" scrimshaw; "honest" plastic reproductions; "fakeshaw," and, most difficult to detect, "intentional forgery."

The checklist represents a catalogue of "simulated" ivory and bone objects manufactured by machine from synthetic polymers, has a special index for pieces not inscribed, and lists various (other) catalogue inventories. The 198 items are listed alphabetically but are cross-referenced throughout for easier identification of questioned objects. Measurements are given in inches as well as in centimeters. A bibliography is provided, as well as a recommended scrimshaw reading list.

EVA RITTER-WALKER
Peabody Essex Museum

Shorter Notices

by Briton C. Busch

Robert Gardiner, *Warships of the Napoleonic Era.* London: Chatham Publishing and Annapolis: Naval Institute Press, 1999. 160 pages. ISBN 1-55750-962-x. $49.95.

This volume inaugurates a new "Blueprint Series" produced in association with the National Maritime Museum, Greenwich. The series objective is to make available a sampling of the massive collection of original drawings in that archive, with each of the roughly one hundred illustrations accompanied by a useful text to explain the function and development of the vessel type. In this first Napoleonic Era volume, the examples range from first rates of up to 120 guns down to cutters, schooners, and the like, with a draft supplied for each; wisely, the drafts split across two pages include some duplication so that details are not lost in the spine. The collection is not limited to Britain; vessels from France, Spain, and other European navies, as well as a half-dozen American ships are included. At first sight, this volume appears to be of most use to modelers, but any reader of Forester and O'Brian will find useful material here.

Rhys Richards, *Honolulu, Center of Trans-Pacific Trade: Shipping Arrivals and Departures, 1820 to 1840.* Canberra: Pacific Manuscripts Bureau and Honolulu: Hawaiian Historical Society, 2000. 326 pages, index, list of vessels. ISBN 0-73155-210-5.

Rhys Richards has produced a useful reference book that lists by year all vessels in and out of Honolulu, noting dates, rig, tonnage, captain, home port, and details of last and future port of call when available. This book is compiled much in the model of the volumes prepared by A. G. E. Jones, I. H. Nicholson, and J. S. Cumpston for the Roebuck Society in Canberra for ships in the South Seas trade and arrivals and departures at Sydney, Tasmania, and elsewhere. General reference collections will find this volume a truly necessary addition.

Jak P. Mallmann Showell, *Enigma U-Boats: Breaking the Code, the True Story.* Annapolis: Naval Institute Press, 2000. 192 pages, bibliography, index, illustrations. ISBN 1-55750-202-1. $36.95.

Although supplied with a useful interpretative text, in essence, this is a photography book based upon the collection in Germany's U-Boot-Archiv, together with a sampling from England's Bletchley Park intelligence gathering center. The focus is upon the sinking or capture of several German submarines—*U-33, U-110, U-570, U-559, U-505, U-250,* and *U-11024* in particular—and the information gained from them in the intelligence war. Although students of World War II will be familiar with the Enigma encoding machine and the challenges that it presented, Showell's study gathers considerable detail about these particular cases, adding many interesting photographs of

the boats, their crews, and the submarine war at sea. Specific citation of sources rather than vague references to a "recently declassified document" and so on would have made this book more valuable to scholars, but it is still a good read.

ROBERT J. CRESSMAN, *The Official Chronology of the U.S. Navy in World War II.* Annapolis: Naval Institute Press, 2000. ix + 375 pages, illustrations, appendices, glossary, bibliography. Cloth. ISBN 1-55750-149-1. $45.00.

The original edition of this important reference work was published in 1955 as a highly selective list of ship losses and significant events, focusing particularly on battleships and carriers. Mr. Cressman of the Naval Historical Center has significantly expanded that original version to add much detail on smaller vessels, enemy operations and losses, and other categories of information not provided in the original. The result as indicated by the title is a day-by-day list of events of the style of (24 December 1942) "Submarine *Triton* sinks Japanese water tanker *No. 1 Amakusa Maru* south of Wake Island, 19°16'N, 166°36'E," and so on. A number of valuable photographs and an appendix of principal civilian officials and naval officers in command supplement the text. The main limitation of the book is a lack of indexes that might help in tracking specific vessels, people, or places, but nevertheless it completely replaces the first edition and is a necessary acquisition for any comprehensive collection on the U.S. Navy in World War II.

A CALL FOR ARTICLES

Mains'l Haul: A Journal of Pacific Maritime History invites professional and amateur scholars and students to submit articles on any aspect of humanity's relationship to the Pacific Ocean.
We encourage interdisciplinary perspectives as well as traditional maritime history.

We accept papers throughout the year.
Submissions must be 3,000 or fewer words in length, plus endnotes, and be intended for both a general and scholarly readership.

For further guidelines or information on this quarterly international journal, and to view a sample issue, visit our website at *www.sdmaritme.com/journal*

Please send your abstract or article to:
Mark Allen, Editor
Mains'l Haul
San Diego Maritime Museum
1306 N. Harbor Drive, San Diego, CA 92101

MAINS'L HAUL

A Journal of Pacific Maritime History

published by the San Diego Maritime Museum since 1964

The Index to Volume Sixty of the *American Neptune*

A Aarte Eo Mare [Art and the Sea]: Catalogue of the Temporary Exhibitions Gallery, 18 May to 3 August 1998, Lisbon, Calouste Gulbenkian Foundation, reviewed, 83
Adam, ship of London (1817), 358
Adams, John Quincy, secretary of state, 32
advertisement for California Mutual Benefit and Joint Stock Association, 154
advertisement with sailing information for packet ship *Arkansas,* 159
African Life: The Life and Times of Olaudah Equiano, 1745–1797, An, by James Walvin, reviewed, 207
African Squadron and Ashburton Treaty, 44
Ahab's Trade: The Saga of South Seas Whaling, by Granville Allen Mawer, reviewed, 427
Alabama, CSS, association of, 77
Alden, John D., *Salvage Man: Edward Ellsberg and the U.S. Navy,* reviewed, 98
Alexander, Caroline, *The "Endurance": Shackleton's Legendary Antarctic Expedition,* reviewed, 335
Alfa, Norwegian whale catcher, sketch of, 282
Alley, Obed, New Bedford shipmaster, 392
Alligator, schooner, 31
Allin, Lawrence C., review by, 330
Altoff, Gerald T., and David Curtis Skaggs, *A Signal Victory: The Lake Erie Campaign, 1812–1813,* reviewed, 211
America, privateer (1804), 374
American and British Aircraft Carrier Development, 1919–1941, by Thomas C. Hone, Norman Friedman, and Mark D. Mandeles, reviewed, 433
American Colonization Society, 43
American flag and Union Jack, photograph of, 383
American Naval History: A Guide, by Paolo E. Coletta, reviewed, 424
"America's Cup," letter by Harry D. Azadian, 81
ANCODS Colloquium: Papers Presented at the Australia-Netherlands Colloquium on Maritime Archaeology and Maritime History, The, reviewed, 103
Andalusia, ship, 149
Anderson, Henry H., Jr., reviews by, 431, 438
Andrea Gail, fishing vessel lost at sea, 113
Angela B. Nickerson, menhaden steamer, painting of, 279
Angelia B. Nickerson, steamer, 284
Ann, ship of London, image of, 357
Antscherl, Daniel, "Confessions of an Unrepentant Ship Modeler," 417
"Arch of the Flemings, The," Lisbon, 1619, engraving of, 15
Ark Royal IV, HMS, 340
Armstrong, John, and John Cutler, "The British Coastal Fleet in the Eighteenth Century: How Useful Are the Admiralty's Registers of Protection from Impressment?," 235
Arrol, Sir William, Kelliebank shipyard of, at Alloa, Scotland, 123
Ashley, Raymond, museum director, 135
Atlantis Two, Greek-owned vessel, 201
Attacking the Right Whale (ca. 1834), painting by Ambroise Louis Garneray (1783–1857), front cover of no. three
Audubon, John James, 55
Australia's Naval Inheritance: Imperial Maritime Strategy and the Australian Station, 1880–1909, by Nicholas A. Lambert, reviewed, 224
AUVs and submarine cables at the Underwater Intervention Conference, 78
awards, 203
Aylwin, destroyer, 182
Azadian, Harry D., letter by, 81
Barclay, ship of New Bedford, 358
Barclay comparison, 387

Barney, Joseph, shipmaster, 392
Bath, Alan Harris, *Tracking the Axis Enemy: The Triumph of Anglo-American Naval Intelligence,* reviewed, 219
Baughman, T. H., review by, 336
Beach, Edward L., *Salt and Steel: Reflections of a Submariner,* reviewed, 221
Beeler, John, review by, 332
Beggs, Captain John, 285
Berkeley, ferry boat, 135
Better Than Good: A Black Sailor's War, 1943–1948, by Adolph W. Newton, reviewed, 100
Beyond Price. Pearls and Pearl-Fishing: Origins to the Age of Discoveries, by R. A. Donkin, reviewed, 320
Bezeau, Captain William, 56
Biblioteca Nacional, Madrid, illustrations courtesy of, 9, 12, 15
Birth of the Titanic, The, by Michael McCaughan, reviewed, 340
Black Night off Finisterre: The Tragic Tale of an Early British Ironclad, by Arthur Hawkey, reviewed, 331
Bligh, William, 352
Boeschenstein, Warren, *Historic American Towns along the Atlantic Coast,* reviewed, 422
Bonin, Hubert, and Silvia Marzagalli, eds., *Négoce, Ports, et Océans, XVIe–XXe siècles: Mélanges offerts à Paul Butel,* reviewed, 338
book reviews, 83, 205, 319, 421
Bound, Mensun, ed., *Excavating Ships of War,* reviewed, 223
Boyd, Carl, review by, 221
Brehm, Victoria, ed., *The Women's Great Lakes Reader,* reviewed, 209
Breihan, John R., review by, 327
British and Empire Warships of the Second World War, by H. T. Lenton, reviewed, 225
"British Coastal Fleet in the Eighteenth Century: How Useful Are the Admiralty's Registers of Protection from Impressment?, The," by John Armstrong and John Cutler, 235
"British, Their Virginian Prisoners, and Prison Ships of the American Revolution, The," by Philip Ranlet, 253
Brown, Charles H., *Dark Sky, Black Sea: Aircraft Carrier Night and All-Weather Operations,* reviewed, 341
Brutus, passenger vessel, 153
Bruyns, Willem F. J. Morzer, review by, 83
Buel, Richard, Jr., review by, 425
Bunting, W. H., and Earl G. Shettleworth Jr., *An Eye for the Coast: The Maritime and Monhegan Island Photographs of Eric Hudson,* reviewed, 103
Burdett, Edward, scrimshaw artist, 357
Burdett, Edward, scrimshaw artist, photograph of engraved tooth by, 373
Burn, Alan, *The Fighting Commodores,* reviewed, 218
Busch, Briton C., reviews by, 103, 223, 319, 439
Cable, James, *The Political Influence of Naval Force in History,* reviewed, 91
Caird, Sir James, 203
California Mutual Benefit and Joint Stock Association, 151
Calouste Gulbenkian Foundation, *A Aarte Eo Mare* [Art and the Sea]: Catalogue of the Temporary Exhibitions Gallery, 18 May to 30 August 1998, Lisbon, reviewed, 83
Cammell Laird, Birkenhead shipyard, 121
Cammillieri, Nicholas (Maltese, 1780–1855), painting by, inside front cover of no. one
Campbell, R. Thomas, *Sea Hawk of the Confederacy: Lt. Charles Read and the Confederate Navy,* reviewed, 431
Campbell, Robert B., review by, 88
Canada's Navy: The First Century, by Marc Milner, reviewed, 435
Canadian navy, illustration of recent books on, 264
Candee, Richard M., query by, 204
Canning, George, British foreign secretary, 32
Caswell, prison ship, 257
Chapman, coastal trader, 242
Charles W. Morgan, whaler, 131
"Charles W. Morgan," The, by John F. Leavitt, reviewed, 104
Chatsworth, Baltimore brigantine slave ship, 38
Cheever, James W., donor, 372
Cheever, James W., photograph of crayon portrait of, 376

Cheever, James W., *Susan*'s tooth carved by Frederick Myrick donated by, front cover of no. four
Chesapeake Sails: A History of Yachting on the Bay, by Richard "Jud" Henderson, reviewed, 430
Chester, USS, scout cruiser, 185
Chinchilla, merchant vessel, 372
Claiborne, W. C. C., governor of the Territory of Orleans, 50
Clermont, steamboat (1807), 49
coastal traders (eighteenth century) at French Wharf, London Bridge, engraving of by E. W. Cooke, 237
Cobb, Charles K., ed., "Hunting Submarines in the English Channel, 1918: Excerpts from an Account by Charles Kane Cobb Jr. (1888–1968)," 177
Cobb, Charles Kane, Jr., U.S. Navy lieutenant, 177, 181
Cohen, Arthur B., and Kevin J. Crisman, *When Horses Walked on Water: Horse-Powered Ferries in Nineteenth-Century America,* reviewed, 224
Coletta, Paolo E., *American Naval History: A Guide,* reviewed, 424
Collier, William, *The Golden Age of Sailing: Classic Yacht Photographs by Beken of Cowes,* reviewed, 437
collier brig on the Thames in England, engraving of, 237
Columbia, American fishing schooner, 316
Columbus, whaling vessel, 354
Columbus of New Bedford (1825), 367
Comet, 18-ton keel boat, 51
Commentary, 201
Commentary. "Can Leviathan Long Endure So Wide a Chase?," by George W. Shuster, 309
"Comprehensive Study of America's Maritime History Launched," 76
Confederate Admiral: The Life and Wars of Franklin Buchanan, by Craig L. Symonds, reviewed, 215
"Confessions of an Unrepentant Ship Modeler," by Daniel Antscherl, 417
Conside, British-registered ship, 61
Constitution, Boston frigate, 131
Constitution, USS ship, painting by Nicholas Cammillieri (Maltese, 1780–1855), inside front cover of no. one
Cooke, E. W., engraving by, 237, 240
Cornwallis, Lord, British commander, 256
Cressman, Robert J., *The Official Chronology of the U.S. Navy in World War II,* reviewed, 440
Crisman, Kevin J., and Arthur B. Cohen, *When Horses Walked on Water: Horse-Powered Ferries in Nineteenth-Century America,* reviewed, 224
Crosby, Everett U., publisher, 381
Crossley, Louise, ed., *Trial by Ice: The Antarctic Journals of John King Davis,* reviewed, 328
Cunningham Papers, Volume I: The Mediterranean Fleet, 1939–1942, The, by Michael A. Simpson, reviewed, 101
"'Curiously Carved': Early Collections of *Susan*'s Teeth, 1830–1921," by Daniel Finamore, 369
Cutler, John, and John Armstrong, "The British Coastal Fleet in the Eighteenth Century: How Useful Are the Admiralty's Registers of Protection from Impressment?," 235
Cutty Sark, Greenwich, 131
Cyclops, HMS, steam frigate, 35
Dale, navy vessel, 42
Dark Sky, Black Sea: Aircraft Carrier Night and All-Weather Operations, by Charles H. Brown, reviewed, 341
Dasher, prison ship, 258
"Dates, Themes, and Locations of Scrimshaw Thought to Be by Frederick Myrick," 406
Davies, J. David, review by, 85
Dean, J. S., Maritime Maine's *Wyoming,* 75
Dean, J. S., "The *Medea* Floats Again: Steel Hull Preservation Using Foam Core and FRP," 131
Deane, Benjamin H., 152
Debarkation of Philip III in Lisbon in 1619, The, engraving by Hans Schorkens, 12
Decoding History: The Battle of the Atlantic and Ultra, by W. J. R. Gardner, reviewed, 436
Delano, Reuben, Nantucket whaleman, 365
Derby, bark merchant vessel (1826), 374
Desert Storm at Sea: What the Navy Really Did, by Marvin Pokrant, reviewed, 222
Despatch, steamboat, 54

Destined for Glory: Dive Bombing, Midway and the Evolution of Carrier Airpower, by Thomas Wildenberg, reviewed, 99
Detroit notice, "Early Detroit History: A Great Maritime Frontier," 312
Deutsche Fischdampfer: Technik, Entwicklung, Einsatz, Schiffsregister, by Wolfgang Walter, reviewed, 340
Diligence, coastal trader, 244
Dix Cove, Gold Coast of West Africa, painting of (ca. 1840) by unidentified artist, front cover of no. one
Dobbin, James C., secretary of the navy, 41
Donkin, R. A., *Beyond Price. Pearls and Pearl-Fishing: Origins to the Age of Discoveries,* reviewed, 320
Dull, Jonathan R., review by, 324
Duncan, Abner L., lawyer, 53
Dustin, Paul, Modeler's Notes, 313
Dyer, Michael P., review by, 428
eagle and motto, photograph of, 386
East India Marine Hall, photographs of (ca. 1870), 370, 371
East India Marine Society, mention of, 353
Ebbert, Jean, review by, 211
editor-in-chief's note, 5, 113, 231, 351
Eisenzeitliche Schiffsausrüstung im Bereich von Nord- und Ostsee, by Kirsten Langenbach, reviewed, 224
Eliza, whaler (1832), 374
Elizabeth, coastal trader, 242
Emerton, James H., drawings by, 371
"Endurance": Shackleton's Legendary Antarctic Expedition, The, by Caroline Alexander, reviewed, 335
English Channel, chart of western part of, 178, 179
Enigma U-Boats: Breaking the Code, the True Story, by Jak P. Mallmann Showell, reviewed, 439
Enterprize, 70-ton steamboat, 51; sketch of, 52
Excavating Ships of War, by Mensun Bound, ed., reviewed, 223
Eye for the Coast: The Maritime and Monhegan Island Photographs of Eric Hudson, An, by Earl G. Shettleworth Jr. and W. H. Bunting, reviewed, 103
Fakeshaw: A Checklist of Plastic "Scrimshaw," by Stuart M. Frank, comp. and ed., reviewed, 438
Fannie Sprague, menhaden steamer, 283
"Fate of Landing Craft, Infantry (Gunboat) *727,* The," by Albert M. Spound, 305
Federal Employees Compensation Act, 170
Fighting Commodores, The, by Alan Burn, reviewed, 218
Fillmore, President Millard, 42
Finamore, Daniel, "'Curiously Carved': Early Collections of *Susan*'s Teeth, 1830–1921," 369
Finamore, Daniel, mention of, 353
Finamore, Daniel, Russell W. Knight Curator of Maritime Art and History, Peabody Essex Museum, 369
Firefly, HMS, bark, 35
"First to Cross: The S.S. *Monumental City,*" by Fred Hopkins, 61
Fishing Places, Fishing People: Traditions and Issues in Canadian Small-Scale Fisheries, by Dianne Newell and Rosemary E. Ommer, eds., reviewed, 339
Flagg, Dr. John M., 155
Flinders, Matthew, 352
Flower, William, 53
Folger, Mary P., married to Frederick Myrick, 3 January 1833, 355
Fontenoy, Paul E., *Neptune's Militia: The Frigate "South Carolina" during the American Revolution,* reviewed, 324
Fontenoy, Paul E., review by, 324
Foote, Andrew Hull, U.S. Navy commander, engraving of by George E. Perine, 33
Foote's African service, map of, drawn by Donald S. Frazier, 41
Fortune, coastal trader of London, 237
fouled anchor in scrimshaw, 385
Francis, ship of New Bedford, 358
Frank, Stuart M., comp. and ed., *Fakeshaw: A Checklist of Plastic "Scrimshaw,"* reviewed, 438
Frank, Stuart M., ed., and Donald E. Ridley, comp., *Frederick Myrick of Nantucket: Scrimshaw Catalogue Raisonné,* reviewed, 438
Franke, Ken, U.S. Coast Guard retired captain, 132
Franklin, steamboat, 56

Franklin School, 'Sconset [Siasconset], 366
French, Daniel, steam ferry builder, 51
Friedman, Norman, Thomas C. Hone, and Mark D. Mandeles, *American and British Aircraft Carrier Development, 1919–1941,* reviewed, 433
Friendship, sloop, sardine carrier, 76
Fulton, Robert, 49
Gaastra, Femme, Myra Stansbury, and Jeremy Green, eds., *The ANCODS Colloquium: Papers Presented at the Australia-Netherlands Colloquium on Maritime Archaeology and Maritime History,* reviewed, 103
Gallagher, Mary A., and Elizabeth M. Nuxoll, eds., *The Papers of Robert Morris, 1781–1784,* Volume 9: January 1–October 30, 1784, reviewed, 323
Galvani, William, review by, 98
Galway Castle, British hospital ship, 184
Games, Alison, *Migration and the Origins of the English Atlantic World,* reviewed, 319
Gardiner, Robert, *Warships of the Napoleonic Era,* reviewed, 439
Gardner, W. J. R., *Decoding History: The Battle of the Atlantic and Ultra,* reviewed, 436
Garneray, Ambroise Louis, *Attacking the Right Whale* (ca. 1834), front cover of no. three
George, James L., *History of Warships from Ancient Times to the Twentieth Century,* reviewed, 86
Gibson, Charles Dana, "The History of U.S. Law and Juridical Rulings That Differentiated 'Public Vessel Seamen' from Merchant Marine Seamen," 169
Gilmore, Janet C., *The World of the Oregon Fishboat: A Study in Maritime Folklife,* reviewed, 327
Global Mariner, freighter, 201
Gloucester, prison ship, 254
Glover, William, review by, 436
Goddard, Joan M., review by, 213
Golden Age of Sailing: Classic Yacht Photographs by Beken of Cowes, The, by William Collier, reviewed, 437
Good Intent, coastal trader, 243
Gordon, Brent, manager, Knight and Carver, 134
Grace Darling, steam-powered vessel, 278
Graham, William A., secretary of the navy, 39
Great American Naval Battles, Jack Sweetman, ed., reviewed, 104
Great Britain of Bristol, 131
Green, Jeremy, Myra Stansbury, and Femme Gaastra, eds., *The ANCODS Colloquium: Papers Presented at the Australia-Netherlands Colloquium on Maritime Archaeology and Maritime History,* reviewed, 103
Greenpoint and Greenport shipbuilding locations, incorrect attributions of, 300, 301
Greenpoint, Greenport, and Long Island Sound, maps of, 290, 291, 292
"Greenpoint, Greenport: At Opposite Ends of Long Island," by Henry P. Silka and Marifrances Trivelli, 289
Gregory, Commodore Francis H., 33
Griffith, Charles M., 155
Grymes, John Randolph, Federal District attorney, 53
Haida, World War II destroyer, 131
Hall, Michael G., review by, 206
Hannibal, USS, submarine chaser, 180
Harding, Richard, *Seapower and Naval Warfare, 1650–1830,* reviewed, 85
Hargraves, Edward H., 61
Harris, Michael, *Lament for an Ocean: The Collapse of the Atlantic Cod Fishery, a True Crime Story,* reviewed, 334
Hart Nautical Collections, MIT Museum, 195
Hasselbalch, Kurt, and Victor A. Lewinson, The Papers of Henry A. Morss Jr. (1911–93), 195
Hastings, Captain George F., 35
Hattendorf, John B., awarded Caird Medal by the National Maritime Museum, 203
Hattendorf, John B., review by, 337
Hawkey, Arthur, *Black Night off Finisterre: The Tragic Tale of an Early British Ironclad,* reviewed, 331
Headland, R. K, reviews by, 330, 429
Helen M. Pierce, steam-powered vessel, 278
Helides, Ernest, 355
Henderson, James, *Sent Forth a Dove: Discovery of the "Duyfken,"* reviewed, 321
Henderson, Richard "Jud," *Chesapeake Sails: A History of Yachting on the Bay,* reviewed, 430
Herald, brig of Salem, entering a harbor in Africa,

painting of (ca. 1840) by an unidentified artist, front cover of no. one
Herrick, Lucy Kendall, *Voyage to California Written at Sea, 1852,* reviewed, 104
Historic American Towns along the Atlantic Coast, by Warren Boeschenstein, reviewed, 422
"History of U.S. Law and Juridical Rulings That Differentiated 'Public Vessel Seamen' from Merchant Marine Seamen, The," by Charles Dana Gibson, 169
History of Warships from Ancient Times to the Twentieth Century, by James L. George, reviewed, 86
HMS "Ark Royal IV": Britain's Greatest Warship, by Richard Johnstone-Bryden, reviewed, 340
Hodges, Graham Russell, review by, 208
Hodgson, Mark, general secretary of the Boilermakers Society, 115
Hone, Thomas C., Norman Friedman, and Mark D. Mandeles, *American and British Aircraft Carrier Development, 1919–1941,* reviewed, 433
Honolulu, Center of Trans-Pacific Trade: Shipping Arrivals and Departures, 1820 to 1840, by Rhys Richards, reviewed, 439
Hopkins, Fred, "First to Cross: The S.S. *Monumental City,*" 61
Horner, Dave, *A Saga of Sea Tragedy and Sunken Treasure,* reviewed, 322
Howell, Wayne M., pen-and-ink copy of frontispiece to "Livro de Traças de Carpintaria" (1616) by Manuel Fernandes, illustration of, 8
Hudson, Captain Charles, 256
"Hunting Submarines in the English Channel, 1918: Excerpts from an Account by Charles Kane - Cobb Jr. (1888–1968)," edited by Charles K. Cobb, 177
Hurricane, menhaden steamer, 283; detailed whaling diorama of, 285
Imperial Benevolence: Making British Authority in the Pacific Islands, by Jane Samson, reviewed, 94
"International Rescue Needed for 'Mystery Ships,'" by Bill Tieleman, 201
International Transport Workers' Federation (ITF), 201
"Island off Shore: Frederick Myrick and the Nantucket Milieu, An," by Michael A. Jehle, 363
Jackman, S. W., review by, 87
Janzen, Olaf Uwe, review by, 97
Jefferson, prison ship, 257
Jehle, Michael A., "An Island off Shore: Frederick Myrick and the Nantucket Milieu," 363
Jenson, Latham B., letter by, 81
Jersey, British prison ship, print of, 255
John Adams, sloop, 35
John Lyman Book Awards for 1999, 80
John Lyman Book Awards for 2000, 318, 416
Johnson, Robert Erwin, review by, 216
Johnstone-Bryden, Richard, *HMS "Ark Royal IV": Britain's Greatest Warship,* reviewed, 340
Jones, Jerry W., *U.S. Battleship Operations in World War I,* reviewed, 92
Joseph Church, menhaden steamer, photograph of, 281
Joy, Captain Robert M., 359
Julian Corbett Prize in Modern Naval History, The, 203
Kelliebank shipyard of Sir William Arrol at Alloa, Scotland, 123
Kendall Whaling Museum, Sharon, Massachusetts, 351
Kert, Faye, review by, 211
Killer Algae: The True Tale of a Biological Invasion, by Alexandre Meinesz, reviewed, 429
Kitson, Frank, *Prince Rupert: Admiral and General-at-Sea,* reviewed, 206
Knight and Carver, San Diego Shipyard, 133
Lambert, Nicholas A., *Australia's Naval Inheritance: Imperial Maritime Strategy and the Australian Station, 1880–1909,* reviewed, 224
Lambert, Nicholas A., *Sir John Fisher's Naval Revolution,* reviewed, 332
Lament for an Ocean: The Collapse of the Atlantic Cod Fishery, A True Crime Story, by Michael Harris, reviewed, 334
Lane, Calvin, review by, 100
Langenbach, Kirsten, *Eisenzeitliche Schiffsausrüstung im Bereich von Nord- und Ostsee,* reviewed, 224
Langley, Harold D., review by, 83

Lardner, James L., navy captain, 42
LaVallette, Commodore Eli, 41
Lavery, Brian, *Shipboard Life and Organisation, 1731–1815,* reviewed, 207
LCI(G) 727, Landing Craft, Infantry, photograph of, 306
Leary, William M., review by, 437
Leary, William M., *Under Ice: Waldo Lyon and the Development of the Arctic Submarine,* reviewed, 97
Leavitt, John F., *The "Charles W. Morgan,"* reviewed, 104
Lee, Captain Douglas K., and Ralph Linwood Snow, *A Shipyard in Maine: Percy and Small and the Great Schooners,* reviewed, 330
Leiner, Frederick C., *Millions for Defense: The Subscription Warships of 1798,* reviewed, 425
Lenton, H. T., *British and Empire Warships of the Second World War,* reviewed, 225
Let Heroes Speak: Antarctic Explorers, 1772–1922, by Michael Rosove, reviewed, 428
letters, 81
Lewinson, Victor A., and Kurt Hasselbalch, The Papers of Henry A. Morss Jr. (1911–93), 195
Lewis, James A., *Neptune's Militia: The Frigate "South Carolina" during the American Revolution,* reviewed, 324
Lewis, Joshua, District Court judge, 55
Library Society of Charleston, South Carolina, 370
"Lieutenant Andrew H. Foote and the African Slave Trade," by Spencer C. Tucker, 31
Light on the Water: Early Photography of Coastal British Columbia, by Keith McLaren, reviewed, 89
Lincoln, Margarette, review by, 320
Lithgow, Sir James, Shipyard Development Committee, 122
Livingston, Edward P., 51
Livingston, John, 51
Livingston, Robert L., 51
Livingston, Robert R., 49, 51
"Livro de traças," 20
Lopes de Mendonça, Henrique, Portuguese maritime historian, 8
Lord, Captain George E., painting given by, front cover of no. one, 6
"Lost Opportunities: Women in Britain's Private Wartime Shipyards," by Hugh A. Murphy, 115
Loyalty, coastal trader, 243
LT-221, U.S. Army tug, 170
Maass, Alfred R., "The Right of Unrestricted Navigation on the Mississippi, 1812–1818," 49
Mabel Bird, steam-powered vessel, 278
MacDougall, Philip, review by, 207
Maine Maritime Museum, Bath, Maine, 77
Mandeles, Mark D., Thomas C. Hone, and Norman Friedman, *American and British Aircraft Carrier Development, 1919–1941,* reviewed, 433
"Manuel Fernandes and his 1616 'Livro de Traças de Carpintaria,'" by Carla Rahn Phillips, 7
Maritime Strategy and Continental Wars, by Rear Admiral Raja Menon, reviewed, 336
Maritime Supremacy and the Opening of the Western Mind: Naval Campaigns that Shaped the Western World, by Peter Padfield, reviewed, 205
Marolda, Edward J., review by, 222
Martha, slave ship, photograph of, 36
Mary P. Mesquita, fishing schooner, 316
Marzagalli, Silvia, and Hubert Bonin, eds. *Négoce, Ports, et Océans, XVIe–XXe siècles: Mélanges offerts à Paul Butel,* reviewed, 338
Mawer, Granville Allen, *Ahab's Trade: The Saga of South Seas Whaling,* reviewed, 427
McCaughan, Michael, *The Birth of the Titanic,* reviewed, 340
McCay, Deanna H., review by, 430
McCleod, Mary, from the Outer Hebrides, photograph of, 124
McCreery, Cindy, *Ports of the World: Prints of Ports from the National Maritime Museum, 1700–1850,* reviewed, 338
McGowan, Gordon P., *The Skipper and the Eagle,* 217
McGowan, Rev. James, 156
McLaren, Keith, *Light on the Water: Early Photography of Coastal British Columbia,* reviewed, 89
McLean, Doug, review by, 334
Medea, illustrations of, 137–45

Medea, San Diego steam yacht, 131
"*Medea* Floats Again: The Steel Hull Preservation Using Foam Core and FRP," by J. S. Dean, 131
Meinesz, Alexandre, *Killer Algae: The True Tale of a Biological Invasion,* reviewed, 429
Mena García, María del Carmen, *Sevilla y las flotas de Indias. La Gran Armada de Castilla del Oro (1513–1514),* reviewed, 421
menhaden or mossbunker, engraving of, 280
"Menhaden Whalemen: Ninteenth-Century Origins of American Steam Whaling," by Robert Lloyd Webb, 277
Menon, Rear Admiral Raja, *Maritime Strategy and Continental Wars,* reviewed, 336
merchant vessels of the United States, partial list of, 295, 296, 298
Merrill, Captain Henry M., 37
Meta Incognita: A Discourse of Discovery. Martin Frobisher's Arctic Expeditions, 1576–1578, by Thomas H. B. Symons, reviewed, 83
"Methodists to the California Gold Fields in 1849," by Charles R. Shultz, 149
Migration and the Origins of the English Atlantic World, by Alison Games, reviewed, 319
Milicia y Descripción de las Indias, illustration of frontispiece of, 9
Millions for Defense: The Subscription Warships of 1798, by Frederick C. Leiner, reviewed, 425
Milner, Marc, *Canada's Navy: The First Century,* reviewed, 435
Mindell, David A., *War, Technology, and Experience Aboard the USS "Monitor,"* reviewed, 432
Mississippi Steamboat Navigation Company, 53
Mitchell, Aaron, managing agent for the ship *Susan* (1826), 355
Modeler's Notes, 417
Modeler's Notes by Paul Dustin, 313
Mollie L. Fish, steam-powered vessel, 278
Monarchs of the Sea: The Great Ocean Liners, by Kurt Ulrich, reviewed, 339
Monongahela and Ohio Steam Boat Company, 54
Monroe, President James, 31
Monumental City, SS, artist's view of, 62
Monumental City, SS, description of, 61
Morss, Henry A., Jr., The Papers of, 195
Morss, Henry A., Jr., photograph of, 196
Moses, Thomas P., 204
Muir, Malcolm, Jr., review by, 435
Murphy, Hugh A., "Lost Opportunities: Women in Britain's Private Wartime Shipyards," 115
Museum Focus, 195, 413
Myrick, Frederick, penmanship specimen of (1821), 354
"Myrick Attributions," 389, 390
Myrick's alphabet, photograph of, 384
"Myrick Scrimshaw: Sail Plan of the Vessels," 408
"Myrick's Scrimshaw: Benchmarks and Anomalies," by Donald E. Ridley, 381
Nairm, Sadie, expert welder, photograph of, 120
Natchez Steam Boat Company, 57
Navarre, bark, 35
Négoce, Ports, et Océans, XVIe–XXe siècles: Mélanges offerts à Paul Butel, by Silvia Marzagalli and Hubert Bonin, eds., reviewed, 338
Nellie E. Rawson, fishing steamer, 283
Nelson, John, 57
Neptune's Militia: The Frigate "South Carolina" during the American Revolution, by Paul E. Fontenoy, reviewed, 324
"New Dimensions in Canadian Naval History," by David Zimmerman, 263
Newell, Dianne, and Rosemary E. Ommer, eds., *Fishing Places, Fishing People: Traditions and Issues in Canadian Small-Scale Fisheries,* reviewed, 339
New Orleans, 400-ton steamboat, 49
Newton, Adolph W., *Better Than Good: A Black Sailor's War, 1943–1948,* reviewed, 100
New York Harbour with Liverpool Packet "Carolus Magnus" and Steam Tugboat "Mercury," painting attributed to Joseph B. Smith (1796–1876), inside front cover of no. two
Nicholas, coastal trader, 237
Nichols, Captain Henry, 372
Noble, Dennis L., and Truman R. Strobridge, *Alaska and the U.S. Revenue Cutter Service, 1867–1915,* reviewed, 216
North Bay Narrative: One Hundred Years of a

Newfoundland Outport Village, The, by Walter Staples, reviewed, 95
Nuxoll, Elizabeth M., and Mary A. Gallagher, eds., *The Papers of Robert Morris, 1781–1784,* Volume 9: January 1–October 30, 1784, reviewed, 323
Ocean View, menhaden steamer, 286
Official Chronology of the U.S. Navy in World War II, The, by Robert J. Cressman, reviewed, 440
O'Hara, General Charles, 257
Ohio, SS, merchant vessel, 170
Oliver Evans, steamboat, 56
Ommer, Rosemary E., and Dianne Newell, eds., *Fishing Places, Fishing People: Traditions and Issues in Canadian Small-Scale Fisheries,* reviewed, 339
O'Pecko, Paul J., review by, 425
Orleans, Territory of, map of disputed waters of (1812), 50
Osgood, Captain William, donor, 372
Otter, HMS, prison ship, 253
Padfield, Peter, *Maritime Supremacy and the Opening of the Western Mind: Naval Campaigns that Shaped the Western World,* reviewed, 205
Palm, gas-powered converted yacht, 285
Parker, destroyer, 184
Paulding, James F., secretary of the navy, 32
Pearson, M. N., review by, 321
Peirce, George, donor, 374, 376
Pen and Ink Sailor: Charles Middleton and the King's Navy, 1778–1813, The, by John E. Talbot, reviewed, 326
Perrett, Bryan, *The Real Hornblower: The Life and Times of Admiral Sir James Gordon, GCB,* reviewed, 212
Perry, Lieutenant Commander Matthew C., 31
Perry, U.S. brig, 31; photograph of, 36
Petrie, Donald A., *The Prize Game. Lawful Looting on the High Seas in the Days of Fighting Sail,* reviewed, 87
Phillips, Carla Rahn, "Manuel Fernandes and his 1616 'Livro de Traças de Carpintaria,'" 7
Phillips, Carla Rahn, review by, 421
Phillips, Stephen C., 374
Phoebe, steam-powered vessel, 278
Pierce, George, donor, 372
Pike, 30-ton steamboat, 55
Pokrant, Marvin, *Desert Storm at Sea: What the Navy Really Did,* reviewed, 222
Political Influence of Naval Force in History, The, by James Cable, reviewed, 91
"Portrait of the Artist as a Young Man: Frederick Myrick (1808–1862), A," by Stuart M. Frank, 353
Portsmouth, flagship, 35
Ports of the World: Prints of Ports from the National Maritime Museum, 1700–1850, by Cindy McCreery, reviewed, 338
Preston, William Ballard, U.S. secretary of the navy, 31
Primrose, schooner of Nantucket (1837), 356
Prince Rupert: Admiral and General-at-Sea, by Frank Kitson, reviewed, 206
prison ship (British), artist's depiction of the interior of, 256
Pritchard, Gregory P., review by, 335
Prize Game. Lawful Looting on the High Seas in the Days of Fighting Sail, The, by Donald A. Petrie, reviewed, 87
"Proposed Measurements, Arranged by Beam," 21
"Protected British Coastal Fleet, by Port of Ownership, 1810," 248
Rainger, Ronald, review by, 97
Ranald MacDonald, Pacific Rim Adventurer, by Jo Ann Roe, reviewed, 213
Ranlet, Philip, "The British, Their Virginian Prisoners, and Prison Ships of the American Revolution," 253
Rasor, Eugene L., review by, 212
"Ratios of Keel to Beam, Etc.," 23
Real Hornblower: The Life and Times of Admiral Sir James Gordon, GCB, The, by Bryan Perrett, reviewed, 212
"Registers of Protection with Information on the British Coastal Fleet," 246
Rehill, Anne Collier, and James E. Wise Jr., *Stars in the Corps: Actors in the United States Marines,* reviewed, 341
Reis, Edward M., review by, 328
Renshaw, Lieutenant William B., 35

Research Query, 204
Reynolds, Clark G., 91
Richards, Rhys, *Honolulu, Center of Trans-Pacific Trade: Shipping Arrivals and Departures, 1820 to 1840,* reviewed, 439
Ridley, Donald E., comp., and Stuart M. Frank, ed., *Frederick Myrick of Nantucket: Scrimshaw Catalogue Raisonné,* reviewed, 438
Ridley, Donald E., "Myrick's Scrimshaw: Benchmarks and Anomalies," 381
rigging similarities of three American ships, photographs of, 394, 395
"Right of Unrestricted Navigation on the Mississippi, 1812–1818, The," by Alfred R. Maass, 49
Ritter-Walker, Eva, reviews by, 438
Robinson, Charles M., III, review by, 215
Robyak, David A., review by, 94
Rodman, ship of New Bedford (1824), 357
Roe, Jo Ann, *Ranald MacDonald, Pacific Rim Adventurer,* reviewed, 213
Roosevelt, Nicholas, 49
Rosove, Michael, *Let Heroes Speak: Antarctic Explorers, 1772–1922,* reviewed, 428
Runyan, Timothy J., review by, 87
Rust, Eric C., review by, 101
Safford, Jeffrey J., review by, 323
Saga of Sea Tragedy and Sunken Treasure, A, by Dave Horner, reviewed, 322
Salt and Steel: Reflections of a Submariner, by Edward L. Beach, reviewed, 221
Salvage Man: Edward Ellsberg and the U.S. Navy, by John D. Alden, reviewed, 98
Samson, Jane, *Imperial Benevolence: Making British Authority in the Pacific Islands,* reviewed, 94
San Diego Maritime Museum, 135
Saxonia, Cunard liner, 316
SC-35, submarine chaser, 177
SC-35, submarine chaser, photograph of, 184
Scarr, Deryck, *Slaving and Slavery in the Indian Ocean,* reviewed, 88
Schneller, Robert J., Jr., review by, 432
Schultz, Charles R., "Methodists to the California Gold Fields in 1849," 149
"Scrimshaw of Frederick Myrick: The Rig and Rigging of the Whaling Vessels *Susan, Ann, Frances,* and *Barclay,* ca. 1829, The," by Janet West, 391
Sea Hawk of the Confederacy: Lt. Charles Read and the Confederate Navy, by R. Thomas Campbell, reviewed, 431
Seapower and Naval Warfare, 1650–1830, by Richard Harding, reviewed, 86
Sent Forth a Dove: Discovery of the "Duyfken," by James Henderson, reviewed, 321
Sevilla y las flotas de Indias. La Gran Armada de Castilla del Oro (1513–1514), by María del Carmen Mena García, reviewed, 421
Sexton, Mark, photograph by, front cover of no. three
Shark, schooner, 31
Sherman Zwicker, Grand Banks schooner, 76
Shettleworth, Earl G., Jr., and W. H. Bunting, *An Eye for the Coast: The Maritime and Monhegan Island Photographs of Eric Hudson,* reviewed, 103
Shipboard Life and Organisation, 1731–1815, by Brian Lavery, reviewed, 207
Shipbuilding Employers Federation, 115
Shipyard in Maine: Percy and Small and the Great Schooners, A, by Ralph Linwood Snow and Captain Douglas K. Lee, 330
Short Notices, 103, 223, 339, 439
Showell, Jak P. Mallmann, *Enigma U-Boats: Breaking the Code, the True Story,* reviewed, 439
Shreve, Captain Henry M., 53
Shuster, George W., "Can Leviathan Long Endure So Wide a Chase?," 309
Sicking, Louis, review by, 322
Silka, Henry P., and Marifrances Trivelli, "Greenpoint, Greenport: At Opposite Ends of Long Island," 289
Simons, Maurice, acting lieutenant, 37
Simpson, Michael A., ed., *Cunningham Papers, Volume I: The Mediterranean Fleet, 1939–1942,* reviewed, 101
Sir John Fisher's Naval Revolution, by Nicholas A. Lambert, reviewed, 332
Skaggs, David Curtis, and Gerald T. Altoff, *A Signal Victory: The Lake Erie Campaign, 1812–1813,*

reviewed, 211
Skipper and the Eagle, The, by Gordon P. McGowan, reviewed, 217
Slaving and Slavery in the Indian Ocean, by Deryck Scarr, reviewed, 88
S. L. Goodale, steam-powered vessel, 278
Smith, Joseph B., painting attributed to, inside front cover of no. two
Smith, Philip Chadwick Foster, obituary of, by Barry M. Gough, 233
Smith, Captain Veranus, 356
Snow, Ralph Linwood, and Captain Douglas Lee, *A Shipyard in Maine: Percy and Small and the Great Schooners,* reviewed, 330
Solebay, prison ship, 257
South Atlantic Blockading Squadron, 44
Spound, Albert M., "The Fate of Landing Craft, Infantry (Gunboat) *727,*" 305; photograph of *727,* 307
Stansbury, Myra, Jeremy Green, and Femme Gaastra, eds., *The ANCODS Colloquium: Papers Presented at the Australia-Netherlands Colloquium on Maritime Archaeology and Maritime History,* reviewed, 103
Staples, Walter, *The North Bay Narrative: One Hundred Years of a Newfoundland Outport Village,* reviewed, 95
Starbuck, Alexander, mention of, 354
Starin, John, owner of the New Haven Steamship Line, 378
Stars in the Corps: Actors in the United States Marines, by James E. Wise Jr. and Anne Collier Rehill, reviewed, 341
Stilgoe, John, review by, 424
Stockton, Lieutenant Commander Robert F., 31
Strobridge, Truman R., and Dennis L. Noble, *Alaska and the U.S. Revenue Cutter Service, 1867–1915,* reviewed, 216
sub chaser, drawings of one side and deck plans of, 187
Susan, ship, 353
Susan, ship, "boiling and killing sperm whales," 396
Susan, ship, homeward-bound scenes of, 382
Susan's teeth, photograph of two donated by Captain James Cheever and George Peirce, 375
Susan's tooth, view of unfinished side of, 377
Swain, Frederick, Nantucketer, 353
Sweetman, Jack, ed., *Great American Naval Battles,* 104
Symonds, Craig L., *Confederate Admiral: The Life and Wars of Franklin Buchanan,* reviewed, 215
Symonds, Craig L., review by, 433
Symons, Thomas H. B., *Meta Incognita: A Discourse of Discovery. Martin Frobisher's Arctic Expeditions, 1576–1578,* reviewed, 83
Talbot, John E., *The Pen and Ink Sailor: Charles Middleton and the King's Navy, 1778–1813,* reviewed, 326
Tamaahmaah, merchant vessel, 372
Taylor, Reverend William, 149; photograph of, 151
Theodore Canot, African slave trader, 39
They Kept the Sea Lanes Open (ca. 1918), image from World War I poster, front cover of no. two
Tholl, Claire K., architectural historian, 52
Thomas 2nd, ship (1824), 356
Thompson, Seth, secretary of the navy, 31
Tieleman, Bill, "International Rescue Needed for Mystery Ships,'" 201
Tracking the Axis Enemy: The Triumph of Anglo-American Naval Intelligence, by Alan Harris Bath, reviewed, 219
Trial by Ice: The Antarctic Journals of John King Davis, by Louise Crossley, ed., reviewed, 328
Triumph, coastal trader, 237
Trivelli, Marifrances, and Henry P. Silka, "Greenpoint, Greenport: At Opposite Ends of Long Island," 289
Tucker, Spencer C., "Lieutenant Andrew H. Foote and the African Slave Trade," 31
Tyleston, schooner of Nantucket (1839), 356
Ulrich, Kurt, *Monarchs of the Sea: The Great Ocean Liners,* reviewed, 339
Under Ice: Waldo Lyon and the Development of the Arctic Submarine, by William M. Leary, reviewed, 97
United States, steam tugboat, 153
United States Maritime Commission, 170
Unity, coastal trader, 237

U.S. Battleship Operations in World War I, by Jerry W. Jones, reviewed, 92
Valle, James E., review by, 205
Van Buren, President Martin, 32
Venus, Baltimore-built slave ship, 32
Vesuvius, steamboat, 51
Victory in Portsmouth, 131
Votaw, John F., review by, 92
Voyage to California Written at Sea, 1852, by Lucy Kendall Herrick, 104
Walter, Wolfgang, *Deutsche Fischdampfer: Technik, Entwicklung, Einsatz, Schiffsregister,* reviewed, 340
Walvin, James, *An African Life: The Life and Times of Olaudah Equiano, 1745–1797,* reviewed, 207
War Shipping Administration, 170
Warships of the Napoleonic Era, by Robert Gardiner, reviewed, 439
War, Technology, and Experience Aboard the USS "Monitor," by David A. Mindell, reviewed, 432
Washington, 400-ton steamboat, 55
Waterfront Workers: New Perspectives on Race and Class, by Calvin Winslow, ed., reviewed, 225
Webb, Robert Lloyd, "Menhaden Whalemen: Nineteenth-Century Origins of American Steam Whaling," 277
Webb, Robert Lloyd, review by, 89
Webster-Ashburton Treaty, 44
Welles, Gideon, secretary of the navy, 44
Wells and Company (W. A. Wells), steam-driven menhaden factory, South Bristol, Maine, 278
West, Janet, "The Scrimshaw of Frederick Myrick: The Rig and Rigging of the Whaling Vessels *Susan, Ann, Frances,* and *Barclay,* ca. 1829, The," 391
Wheatland, Dr. Henry, 371
When Horses Walked on Water: Horse-Powered Ferries in Nineteenth-Century America, by Arthur B. Cohen and Kevin J. Crissman, reviewed, 224
Wildenberg, Thomas, *Destined for Glory: Dive Bombing, Midway and the Evolution of Carrier Airpower,* reviewed, 99
Wilkes, USS, destroyer, 184
Williams, Kathleen Broome, review by, 219
Wilson, Captain Willis, 257
Winslow, Calvin, ed., *Waterfront Workers: New Perspectives on Race and Class,* reviewed, 225
"Winston Churchill's Return to Admiralty," letter from Latham B. Jenson, 81
Wise, James, Jr., and Anne Collier Rehill, *Stars in the Corps: Actors in the United States Marines,* reviewed, 341
women in a dockyard, photograph of, 116
women on the prefabricated shipbuilding front, photograph of, 123
Women's Great Lakes Reader, The, by Victoria Brehm, ed., reviewed, 209
women welders, photographs of, 119, 120, 123, 124
World of the Oregon Fishboat: A Study in Maritime Folklife, The, by Janet C. Gilmore, reviewed, 327
Wyoming, six-masted schooner, photograph of, 75
Y'Blood, William T., review by, 99
Yorktown, print of port of, 259
Yorktown, sloop, 34
Zilberstein, Miclel, photographs by, 356, 357, 359
Zimmerman, David, "New Dimensions in Canadian Naval History," 26



Captain Cook's World

Maps of the Life and Voyages of James Cook RN

John Robson

This fascinating atlas, chronology, and biography of the life and voyages of Captain Cook, with a set of 128 specially drawn maps, provides a detailed overview of his life.

Clothbound, $40.00



Arctic Discoveries

Images from Voyages of Four Decades in the North

John Bockstoce

Presents vivid images of sailing, researching, and photographing in Alaska and the North Pacific, the Canadian Arctic, and the North Atlantic. "John is an outstanding photographer and author and a true northern voyager."—James Houston, O.C.

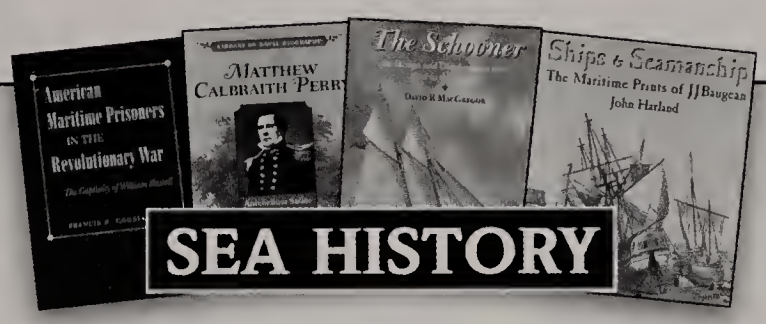
Published with the History Bank

Paperback, $29.95

Available from your bookstore or call 1-800-441-4115

UNIVERSITY OF WASHINGTON PRESS

P.O. Box 50096 Seattle, WA 98145-5096 | www.washington.edu/uwpress



AMERICAN MARITIME PRISONERS IN THE REVOLUTIONARY WAR: The Captivity of William Russell. By Francis D. Cogliano. 224 pgs. Notes. Bibliog. Index. 1-55750-194-7/$45.00

MATTHEW CALBRAITH PERRY: Antebellum Sailor and Diplomat. By John H. Schroeder. 368 pgs. 17 illus. Notes. Bibliog. Index. 1-55750-812-7/$36.95

SHIPS AND SEAMANSHIP: The Maritime Prints of J. J. Baugean. By John Harland. 208 pgs. 192 illus. 1-55750-985-9/$65.00

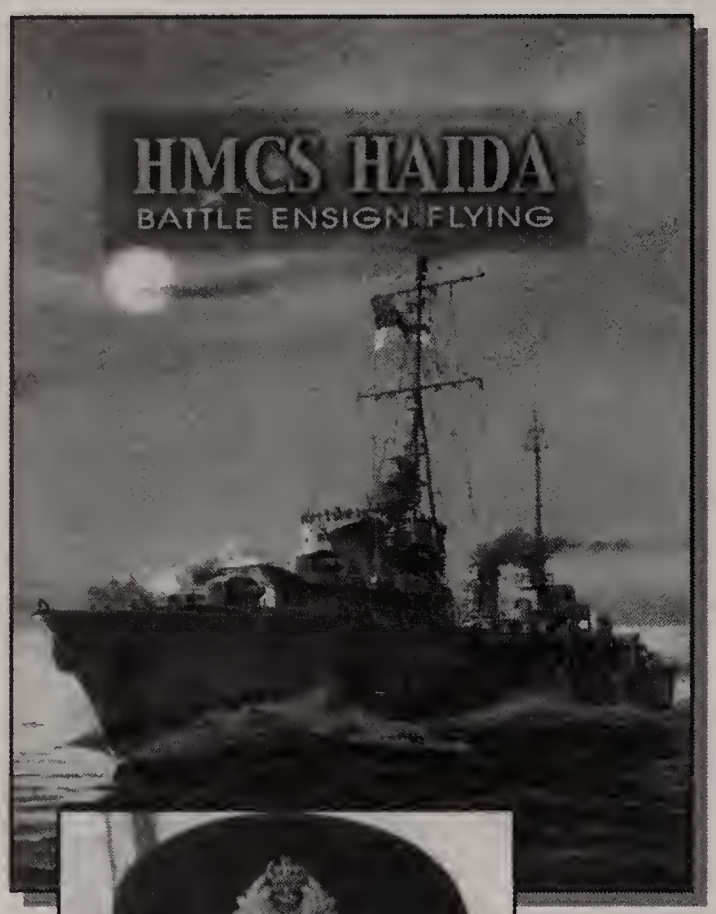
THE SCHOONER: Its Design and Development from 1600 to the Present. By David R. MacGregor. 192 pgs. 225 illus. 1-55750-987-5/$29.95 (Paperback)

NAVAL INSTITUTE PRESS

(Ad Code 5211) 2062 Generals Hwy., Annapolis, MD 21401

800-233-8764, 410-224-3378

navalinstitute.org (click on "BOOKS")





The *Haida's* first commander, Harry DeWolf

HMCS HAIDA:
BATTLE ENSIGN FLYING

Barry M. Gough

This is the history of Canada's greatest warship, the aggressive and heroic HMCS *Haida*. In this informative new book, Dr. Barry Gough, a distinguished historian, performs an invaluable service to Canadian history as he documents the life and times of this legendary vessel.

Through meticulous research and over one hundred photographs, drawings and maps, the author has created a book that is equal to the majesty of the *Haida* herself. Its pages contain an exciting story of courage, teamwork and mechanical ingenuity that is sure to attract both naval enthusiasts and those who wish to take one last tour on the *Haida's* decks.

Throughout her distinguished career, *Haida* was responsible for sinking more enemy tonnage than any other Canadian vessel. The *Haida's* first commander, Harry DeWolf is Canada's most famous and decorated naval hero. The ship's story is told against a world of complex forces and struggles that allows the reader insight into the trials and ultimate triumphs of this great warship.

In 1963, *Haida* was retired from active service and was saved by a group of citizens who realized her importance. Now a naval museum in Toronto, Ontario, the *Haida* is the last floating Tribal class destroyer of the Second World War, and Canada's largest historical artifact. She attracts many visitors each year as people come to share in the wonder and pride of this national landmark. At present, the *Friends of the Haida* are campaigning to raise funds to refit the ship and ensure its future survival.

Author Information: Dr. Barry Gough is the author of numerous books on naval and military history. He has been awarded several distinctions for his contributions to historical literature and is past president of The Canadian Nautical Research Society. Dr. Gough is a professor of history at Wilfrid Laurier University in Waterloo. He has generously donated all of his earnings from this book to *Friends of the Haida*, to support preservation of the ship.

$34.95 U.S. $50.00 CDN.
HC 260pp 8.5 x 11" b/w & color photos 1-55125-058-6

"Outstanding.... carefully researched, well written and beautifully illustrated"
-Starshell

"...A lively history of Canada's greatest and most decorated warship"
-Esprit de Corps

VANWELL PUBLISHING LIMITED

In Canada:
P.O. Box 2131 - 1 Northrup Cres.
St. Catharines, ON, L2R 7S2
Tel. 905-937-3100
Order Toll Free 1-800-661-6136
sales@vanwell.com

In the United States:
P.O. Box 1207
Lewiston, NY, 14092





Now Available —

THE AMERICAN NEPTUNE

FIFTY-YEAR INDEX

A milestone in maritime bibliography, reference and research. For the first time in a single comprehensive volume, the editors of *The American Neptune* have compiled a singular global index of all issues. Spanning from 1941 through 1990, the 375-page Index references articles, book reviews, maps, charts, paintings, prints, photographs, various writings and pictorials that have made the *Neptune* one of the premier maritime journals for the past half century.

Designed for the maritime professional, enthusiast or student, the Index covers a full spectrum of maritime topics by country, region, island, coast, inland or oceanic water. For easy reference, contributing authors and their works are listed alphabetically. Hundreds of vessels are cited by name and type, from ancient to modern, sail to steam, bark to ocean liner. Library of Congress boldface headings and a guide to their use offer broad search routes and options.

The cost of the Fifty-Year Index is $39 for *Neptune* subscribers, $50 for nonsubscribers. Shipping and handling is included. To order, write to:

Neptune Publications
Peabody Essex Museum
East India Square
Salem, MA 01970

You may charge your order by fax (978) 744-6776 or e-mail dori_phillips@pem.org. All orders must be paid in US dollars drawn on a US bank account.

International Journal of Maritime History

The ***IJMH*** is a fully-refereed journal for researchers interested in the economic and social history of the merchant marine, shipbuilding, fishing, ports, trade and maritime societies. The ***IJMH*** is published semi-annually, in June and December.

Each issue contains feature articles, research notes, historiographical essays, and articles on sources useful to international scholars. As well, we run a series of forums on important issues in maritime history; along with "roundtables" which feature a number of reviews of an important new book with a response from the author. Our book reviews are truly international in scope.

Included as part of your subscription to the ***IJMH*** you will receive **Research in Maritime History**. This series contains original monographs, reprints, translations, bibliographies, research guides, and collections of essays reflecting the diversity of maritime history.

This exceptional value is available for only US$45 per year, including surface postage (air mail is available at US$15 per year in North America, Europe and the Middle East; US$20 elsewhere). All subscriptions are filled by the calendar year only. Back issues for both publications are available at a cost of US$15 per edition.

For further information, please call **(709) 737-2602**, fax **(709) 737-8427**, E-Mail: **Gulliver@morgan.ucs.mun.ca** or simply write to **International Journal of Maritime History**, Maritime Studies Research Unit, Memorial University of Newfoundland, St. John's, NF A1C 5S7, CANADA. If you wish to subscribe, enclose a cheque, banker's draft or international money order in **US dollars** made payable to the **International Journal of Maritime History**. We also invite you to visit our web site - **http://www.mun.ca/mhp**.

North American Society for Oceanic History

Annual Conference for 2002

The North American Society for Oceanic History (NASOH) will hold its annual conference for 2002, which is being jointly sponsored by the University of Hawaii (Manoa) Marine Option Program, from Thursday, 16 May, through Saturday, 18 May, at the Hawaii Maritime Center in Honolulu, located near the Aloha Tower on the Honolulu waterfront. All those interested in maritime and naval history are invited to attend. For those who are not members, the NASOH annual dues are $15 per year and can be paid at the time of registration. Acccommodations will be provided at the Hilton Hawaiian Village Beach Resort and Spa, the Radisson Waikiki Prince Kuhio Hotel, and the Ohana Waikiki Bobron Hotel. The conference registration fee for all three days is $150. The student/military fee for all three days is $75, and for a single day, the student/military fee is $35.

NASOH members, UH graduate history and archaeology students, and interested individuals are invited to submit proposals for twenty-minute papers on subjects relating principally to Pacific maritime and naval history and archaeology, including Polynesian and Hawaiian seafaring, whaling, West Coast shipping, and Pacific Rim naval topics. The program committee will present other topics as well. Microsoft PowerPoint, 35 mm slides, and overhead projections can be utilized. The deadline for proposals has been extended to 1 March. Side trip opportunities abound if you can add a few days to your visit. The conference banquet, featuring the John Lyman Book Awards, will be held at the Bowfin Submarine Museum on Saturday evening, 18 May. This will be a great occasion and the first-ever NASOH conference in the Hawaiian Islands.

For travel arrangements, please contact Ms. Dara Skelton at Royal Lane Travel (800-329-2030) in Dallas, Texas. She is handling the reservations for the Hilton and the other hotels. Those desiring discounted group rates should register for rooms through her. For further information, call Dr. Bill Dudley (202-433-2210) or send E-mail to this address: dudley.william@nhc.navy.mil.

UNITED STATES POSTAL SERVICE™

Statement of Ownership, Management, and Circulation

(Required by 39 USC 3685)

	2. Publication Number	3. Filing Date
The American Neptune	0 0 0 3 - 0 1 5 5	12-13-01
4. Issue Frequency Quarterly	5. Number of Issues Published Annually 4	6. Annual Subscription Price $39.00

7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and Zip+4)
Peabody Essex Museum, East India Square, Salem, MA 01970-3783

Contact Person
William T. La Moy

Telephone
978-745-9500 ext. 3042

8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer)
Peabody Essex Museum, East India Square, Salem, MA 01970-3783

9. Full names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)

Publisher (Name and complete mailing address)
William T. La Moy, Peabody Essex Museum, East India Square, Salem, MA 01970-3783

Editor (Name and complete mailing address)
Barry Gough, Dept. of History, Wilfrid Laurier University, Waterloo, ON N2L 3C5, Canada

Managing Editor *(Name and complete mailing address)*
Geraldine Ayers, Peabody Essex Museum, East India Square, Salem, MA 01970-3783

10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publicaiton is published by a nonprofit organization, give its name and address.)

Full Name	Complete Mailing Address
Peabody Essex Museum	East India Square
	Salem, MA 01970-3783

11. Known Bondholders, Mortgages, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities, If none, check box → ☑ None

Full Name	Complete Mailing Address

12. Tax Status (For completion by nonprofit organizations authorized to mail at special rates) (Check one)

The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes:

☑ Has Not Changed During Preceding 12 Months

☐ Has Changed During Preceding 12 Months (Publisher must submit explanation of change with this statement)

PS Form 3526, September 1998 (See Instructions on Reverse) Computerized Facsimile

13. Publication Title: The American Neptune			14. Issue Date for Circulation Data Below: Winter 2001	
15. Extent and Nature of Circulation			Average No. Copies Each Issue During Preceding 12 Months	Actual No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies *(Net press run)*			1513	1550
b. Paid and/or Requested Circulation	(1)	Paid/Requested Outside- County Mail Subscriptions stated on Form 3541. *(Include advertiser's proof and exchange copies)*	1227	1285
	(2)	Paid In-County Subscriptions *(Include advertiser's proof and exchange copies)*	0	0
	(3)	Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Non-USPS Paid Distribution	37	37
	(4)	Other Classes Mailed Through the USPS	0	0
c. Total Paid and/or Requested Circulation *(Sum of 15b(1) , (2),(3), and (4))* ▶			1264	1322
d. Free Distribution by Mail *(Samples,complimentary, and other free)*	(1)	Outside-County as Stated on Form 3541	0	0
	(2)	In-County as Stated on Form 3541	0	0
	(3)	Other Classes Mailed Through the USPS	38	50
e. Free Distribution Outside the Mail *(Carriers or other means)*			14	2
f. Total Free Distribution *(Sum of 15d and 15e)* ▶			52	52
g. Total Distribution *(Sum of 15c and 15f)* ▶			1316	1374
h. Copies not Distributed			197	176
I. Total (Sum of 15g. and h.) ▶			1513	1550
Percent Paid and/or Requested Circulation (15c divided by 15g times 100)			96.0	96.2

16. Publication of Statement of Ownership
☑ Publication required. Will be printed in the_____issue of this publication. ☐ Publication not required.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner	Date

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

Instructions to Publishers

1. Complete and file one copy of this form with your postmaster annually on or before October 1. Keep a copy of the completed form for your records.
2. In Cases where the stockholder or security holder is a trustee, include in items 10 and 11 the name of the person or corporation for whom the trustee is acting. Also include the names and addresses of individuals who are stockholders who own or hold 1 percent or more of the total amount of bonds, mortgages, or other securities of the publishing corporation. In item 11, if none, check the box. Use blank sheets if more space is required.
3. Be sure to furnish all circulation information called for in item 15. Free circulation must be shown in items 15d, e, and f.
4. Item 15h., Copies not Distributed, must include (1) newsstand copies originally stated on Form 3541, and returned to the publisher, (2) estimated returns from news agents, and (3), copies for office use, leftovers, spoiled, and all other copies not distributed.
5. If the publication had Periodicals authorization as a general or requester publication, this Statement of Ownership, Management, and Circulation must be published; it must be printed in any issue in October or, if the publication is not published during October, the first issue printed after October.
6. In item 16, indicate the date of the issue in which this Statement of Ownership will be published.
7. Item 17 must be signed.

Failure to file or publish a statement of ownership may lead to suspension of second-class authorization.

PS Form **3526**, September 1998(Reverse) Computerized Facsimile

Phillips Library
3 6234 10001578 6

The OLD PRINT SHOP INC.

FINE PRINTS AND ART BOOKS

ESTABLISHED 1898

OVER 104 YEARS OF EXPERIENCE BUYING, SELLING AND BUILDING AMERICAN PRINT COLLECTIONS



CLIPPER SHIP "GREAT REPUBLIC"
BUILT BY DONALD McKAY, ESQ., AT EAST BOSTON, MASS. 1853
BURNT TO THE WATERS EDGE AT NEW-YORK, DECR. 1853 AND REBUILT 1854.

LARGE FOLIO LITHOGRAPH PUBLISHED BY N. CURRIER, 1855.
DRAWN BY J.B. SMITH & SON, BROOKLYN.
ON STONE BY C. PARSONS.

WE HAVE A FINE COLLECTION OF AMERICAN MARINE AND NAVAL PRINTS.

KENNETH M. NEWMAN HARRY S. NEWMAN ROBERT K. NEWMAN

150 LEXINGTON AVENUE AT 30TH STREET
NEW YORK, NY 10016-8108
TEL 212.683.3950 FAX 212.779.8040
info@oldprintshop.com www.oldprintshop.com



James E. Buttersworth



Antonio Jacobsen

John Stobart



Montague Dawson



Elisha T. Baker

From our gallery's collection of Marine Paintings

www.questergallery.com

Fine Paintings, Ship Models, and Campaign Furniture • *36 Page Full Color Catalog* "Centuries Under Sail" $15.00

QUESTER GALLERY

On The Green/P.O. Box 32N Stonington, CT 06378 Tel: (860) 535-3860